Hugh II,
The Istitiv

Clive Fencott

Argotist Ebooks
PREPREFACE

This is the first publication of Hugh II, the Istictiv. It has lain, largely forgotten by me, in a filing cabinet for over 30 years. Actually, Hugh II was/is a larger project for a sound-poetry operh, my intended spelling, of which the text you have here is the General Libretto. Figure 1 in the original Preface, below, will make this clearer.

As you can also read in the that Preface a number of performances of various sections of this text were given in both the UK and North America in the early 1980s. Sometime in 1982 or 83 I prepared a paste-up using a photocopy of a typed ms of all the materials. In that paste-up the two column typesetting you will find below was achieved using opposing verso and recto pages. This two page format wasn't practical for an electronic document and the two column setting was therefore adopted. In other respects the current publication adheres to the paste-up as closely as possible. A few obvious spelling mistakes have been corrected: all creative spellings remain.

The Preface was written at the time and was part of the original paste-up. Figure 1 is scanned from that original: the cut and glued sections are clearly visible.

At least one samizdat copy of this original paste-up was made and has been in the possession of Patricia Farrell and Robert Sheppard for over 30 years. In fact it was they who reminded me of its existence when my wife and I visited them in Liverpool in 2013.

I have also found, from the same time, in the same filing cabinet, an attempt at, a suggestion for, a Partial Libretto, a sound poem, a text-sound composition, to accompany the General Libretto as indicated in figure 1. I will make this available online in the near future.

The cover image is a piece of photocopy art that I made at the same time as the paste-up. I found it in an envelope of several hundred other photocopy-enabled images in the same folder in the same filing cabinet. The lettering was added digitally by me a few days ago.

Clive Fencott, June 2016
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PREFACE

First work towards a possible text-sound operh was done in November or December 1979 whilst in the midst of another work “His Dexter Daylight Utterly Darkened”. An LP recording of the Ralph Vaughan William's opera “Hugh the Drover” was being played on the radio the particular radio being an old small plastic transistor producing much interference and inter-station modulation. A recording was made of the compounded with some detailed dial pushing. The tape was slightly treated and edited into a stereo version. Character sketches were made for the three original principals plus a further central character added by the author. These sketches or identity songs were performed in an extended, improvised performance using the tape something as a score and treated slides and film loops as possible sets at The Nth international Festival of Disappearing Art in Baltimore in April 1980. These materials now comprise the second part of Act 1 Scene 3.
Further work on the operh began in November 1980 and produced the Visual Istictiv and the arias to the Introductory Istictiv plus its accompanying tape material. A performance of these materials was given at Kings College London in January 1981.

Work started again on the General Libretto in March 1981 and continued until June 1982. In this time various of the arias were read at Bob Cobbing's experimental poetry workshops at the National Poetry Centre in London and at readings in Baltimore, New York, Toronto and London. In New York a portion of the Partial Libretto was given using a personal PA system whilst in Toronto the complete arias to Act 3 were performed.

The first performance of a complete section of the Libretto was given at a reading in London in June 1982, this was Act 3 scenes 1.3. Gilbert Adair read the Commentaries and the author the arias.

Work now continues on the Partial Libretto and the full score. A tree diagram, figure 1 above, gives some idea of the inter-relationship of the various sections of the operh.

The Origin of Precedents

Hugh II, The Istictiv is a possible alternative sequel to another previous work “Non Hysteron Proteron”: a concrete/novel amalgam. Cross references are many. All four principal characters of the operh are intimated/implicated in the novel albeit in somewhat diverse manifestation. The reasons for this are given below and are best explained within the terms of the historical premise of the operh which rests with the actual facts of the exploits of the Wessex king Athelstan, 8th century possibilities that the attempted unification of the western-most extra-continental islands of Europe failed and that the eventual establishment of Great Britain took a turn in diffidence to the record. Not in fact taking
place until the 16th century when Athelstan 14th (same dates by coincidence as Henry 8th) found it necessary to embrace Islam to gain the aid of the Moorish rulers of western Europe in this possibility unrepulsed. Following the redistribution of the monasteries Athelstan 14th assumes the title of Morkin I at the field of gold on the serialisation of the rejuvenated Skireligion sequence continues unabated.

A Brief History of the Istictiv Isles

The proposed may not be so absurd as in fact, seen: mathematics, astronomy, philosophy, words taken from the spread of Arabic culture: alchemy, alcohol, alembic, algebra, alkali, almanac, arsenal, bismuth, calibre, chemistry, cipher, elixir, nadir, zenith, zero; plus the Arabic names to many stars still in use. The further taking place of this allowing the prospect of the standard plot of the parallel universe characters in the operh ostensible to the novel.

The following is the introduction to the novel "Non Hysteron Proteron".

"KNOW ORDER OF THE FACTS

Certain preliminaries have already taken place.

Henry 8th courts Anne Bullen at Hever Castle.

Heinrich Schlieman is robbed by Dick Turpin on his way to Crete. His restricted budget means he cannot buy the land to excavate the Palace of Knossos. The final sticking point being the number of olive trees on the land.

Swift reads W. Harrison Ainsworth's account of Dick Turpin and Black Bess, Rookwood, and adds a further chapter to Gulliver's Travels.

(cont. from first page)

Hever Castle and The Palace at Knossos are rediscovered by Waldorf Astor and Sir Arthur Evans respectively. They discuss the polemics of recreation.

Schlieman's disastrous affair with a school teacher on holiday to see the ruins does not happen ... their diverse reactions. The manifestations of his discovery of the Pit of Hell vigorously suppressed by the authorities.

Lady Astor becomes the first woman to take her seat in the House of Commons."

A further note here on inter-character modulations between the two works:

- Sir Arthur Evans-------Frank Molest (the policeman) Evans' need to impose restrucctionist theories of social evolution remain in all concurrencies.
- Waldorf Astor-------Hugh II
- The II's have not migrated to the American colonies because there were no colonies, barely a United Istictiv. The family remain on the land.
- Nancy Astor-------Tuille de Midi
- Is domiscnt a l'Angleterre for the same reasons
- Heinrich Schlieman-------Three Card Monty

The improbability of this genealogy is accepted by the author though it remains a peachability if the vagaries migrant of the peoples of Europe continue through the dark
ages on, studied in detail as the alter-historical prospect. Mr Monty’s antecedent possibilities as much the same person as Heinrich Schlieman pose no problems to the biographer.

Further details of the historical possibilities are not related here but either in the commentaries or to be gleaned from the drama by the user.

Note on the Language of the Istictivs

The Istictish (English?) used throughout the arias and much of the commentaries is that prevalent during the latter part of the 20th century (14th to the Istictivs) though the action takes place a century earlier during the reign of Jasmin 1st.

Where necessary commentaries have been made in a linguistic form more acceptable to the communicable concepts of the post Darwinian world. One of the few major achievements of the Istictiv culture is the gradual freeing of both the written and spoke from the organised strictures inherent to our own. Upper case is considered hierarchically redundant for an instant.

Istictish relies for the most part on the fluid application of a largely imperceptible grammar and syntax. Perceptually taking meaning in contexts or out of any interpretive methodology wished intuitively to any given batch of labranglage at any given time a polyphony of acceptable resolutions.

It should be noted that the author is making no comparative assessments/claims for his own or the alternative sequel culture of the Istictiv in any or all aspects but simply telling an interesting story in a straightforward manner.

The Structure of the General Libretto

As seen in figure 1, the general libretto consists of arias and commentaries. The arias, exactly as their name suggests, are a continuous stream of pitched semiotics presented by the principals as the principle ephemera of the central drama. The commentaries occur simultaneous to the arias as either oral or visual display and attempt to do as their name suggests.

In addition to the general libretto the partial libretto is needed to complete the full libretto. This is a mainly abstract semi verbal vocal chorus forming a bridge between the general libretto and the major score. The former has been thought about, the latter not.

In the full text of the general libretto given in this volume arias are set in the left column and commentaries in the right. Symbolic conventions for the general libretto are as follows:

ARIA(S):

(change) and variations thereof is a separate convention used in the Introductory Istictiv and Act 2 when a general order of performance is chosen by the Hedge of Mugs themselves and repeated to the completion of both sections

(tuille de midi) indicates should be read by that character to introduce themselves only in non costume performances

All non-parenthesised text to by vocalised by the indicated characters.

COMMENTARIES:

(.......) indicates visual presentation
Cast in Order of Appearance

Three Card Monty ...... the village spiv, opportunist and social commentator
Hugh II ...... a young shepherd and physical fitness freak
Tuille de Midi ...... aspiring MP, sometimes posing as a milkmaid to gauge grass roots support
Frank Molest ...... the village policeman, fat, dull witted and brutal
Combined Eleven ...... central figure in the active left of the Hedge of Mugs, he is a member of the goat grouping, the League of Goats, LoG

The Hedge of Mugs are the citizens of the village in which the action of the operh originates. To quote from “The Signs of Crime” a police training manual, “so as to attract a crowd or hedge of mugs, as the sharks call them”. In the operh the Hedge of Mugs comprise various groupings or sects each with an animal logo identification. The members of these groups wear appropriate masks to denote their allegiances. Apart from the masks they all assume every day human habiliments. The genders of the individuals are to be determined by the performers available to play the hedge, this includes the part of Combined Eleven.

THE HEDGE OF MUGS
Goats  Combined Eleven
       Mysogenous Chew
       Peckworth Furze
       Gable Struts
Dogs   Woody, Chippy and Sappy Gelb, Flip Gubbins
Moorhens Ceefax and Prestel Williams
Horse  Soft Scoop
Wading Birds Gissard Snout, Thorax Gullet
Beetle  Miniature Parkin
Sheep  Hand Lens, Chest Freezer
Pigs   Chip Stovestake, Summer Bargain

Clive Fencott (some time in 1982 or 83)
Hugh II,

The Istictiv

the General Libretto
(a ticket barrier somewhere on the islands, 2 collectors booths face the audience adjacent little gates separate the railings across the apron the booths an old railway station less than bustling on a reduced service as a single suburban run around, a brick arch substitutes the proscenium in smoke dust faces out the audience over the booths gates railings an old iron staircase crosses the stage rising left to right.)

(throughout the entire opera the whole rear vertical space of the performance area is dominated by a giant point light indicator board spanning width etc on, this is the system which can both present verbal informations and pictographic or TV type materials, numerals parenthesised in the commentaries refer to the index of possible such materials presented in a full performance)

(commentary is performed by the whole chorus of the hedge of mugs in rota, each performer takes up position in one of the ticket collectors booths to give the allocated section, the other booth is quickly occupied by the following performer, the monologue is continuous there being no breaks as a result of the change overs. the prepared stereo tape switches booths synchronous with changes of performer. when not actively presenting the libretto the other members of the hedge consult the indicator board on which various other portions of the commentary are presented.)

(change)

knuckles the door lightly
pavement the walking stick
forehead knowingly rap

(curtain drops slowly)

(on the right on the left and in the middle)
sound of particular window signal
as drum lights out bugle draw
sop by dancing into it broad divert
slight tantrum tap tape into
taps microphone taps against window
pane taps moves to record deck
cherubims become pirates dancing to
piped hut music instance room playing
on off switch hut turn table turns the
microphone back along direction in travels
diameter facing spindle one tugs bin
flaps back drags across turn table
undulates pin ticks pitch aching hut
deviate arc microphone fighting hut
return stays playing rigid keeping bits
out flap way case deck on off flaps
tops platform silver cover black case
alternates rhythmic sequences scraping
clockwise round hut flap speed
selector struggles back back against
bin turn table silver tops bin

(change)

plinth maybe deck alls scratching
multiple small rebounds moves
hut ceramic cubicle hardboard rejects
sentry box ceramics encounters hardboard
hardboard ceramics hardboard ceramics
ceramics hardboard ceramics hardboard
hardboard ceramics ceramics hardboard ceramic hut
hut fast write read back congress
electrique tiny vibrates between 1881
adopt mythode ceramics grates out across
floor'd mirror pudding rock flaps
stones between grid colour paper clips
core strikes all dicath shapes twinkle
odes drags flex pathode make shifting
here to crab tone of at flap swing
back drogues out further spatial
slinkophones hut dip minestrone go
glazed round potter definite cords
revolving a series of hundreds of
miniature patches left drag slack out a
paper dip mirrors sump ceramic shadows
daylight)

(night, a watchman can be heard tapping
in the garden)

(a military heel clicks)

(snorts at the liberty)

(shaows hands)

THE OPERH SITUATION
notwithstanding a doubtless history of
operh, sophocles and the early librettists
case music declamation of chorus and
dialogue, has the middle of the afternoon
details common one, conscious effort of
musical dialogue contrary to nature
censured critics contrary to the practice of
everyday life not the satisfactory principles
of art, outcome entitled sue add it on
cavols steele and addison escalating the
truth of this establishment carefully
prepared raison d'etre or satisfactory
starting point, it is impossible where it is
said he had the support of a monstrous
anomaly, open spoken drama is not even
equally exposed the tragedy the poet
writes gains power of expressing great
vested dignity amount to that which may
command language, therefore deeper
pathos seven against no one yet surely one
sense of the fitness of things likely uttered
by that approach, commend attorre, by the
touching complete with prince arthur, the
rhyme conventionalities of common life in
the operh in one case is an artistic conception neither of which were fruitful imitations of mainland colour in the grounds need easy proportion, easily feedensibleeardy,

(enter a labourer)

eardy defeediblelogic cough being the 16th cent hurry reunion, gradient disciples of letters,

(goes to say good-bye)

musicians who are not prepared met in florence the antagonism between greek and modern tonality have sufficed an impossibility for the philosophers stone, this was it is just as the discovery known to chemistry endear the above others future fate of the lyric drams oblique fishing as wise the continuation of no signs counter point by no signs but gifted with growing sufficient energy concern of original genius, thoroughly open in a open ernest, thoroughly dissatisfied longing fitted for tonight express the fire, cease better the bearing shades tentative long cherished secular single instrument gallileo produced a work of this description entitled “il conte, il gollino, gollino, trechini” already for the beauty of his voice, pricking their ears up, pressures are maintained “di tete vois et di mere de calli”, as a general figure constructing extraordinary lush peculiarity, 3000 thousand exact oratorial milk bottles of inspiration of this kind of striving to obtain what alone was needed to make pure well accented as they fondly imagined exact but we may believe the nearest approach of parle ants or stilo appresentativo principles of sound trusted rhetoric by means of no other necessity, polyphony of some provision, plastrina polyphonies unfit yet in ignorance of the more appropriate it had not been waiting
action of forgetting to leave one group
treaded red protector from
pale blue to deep blue
wears a bark kilt
the glans penis
the glans is dry the woman
other identified with male blood spiller
is behaving like a male killer
actively renouncing
á grizzly alliance descent and affinity
(intermezzo)
the zebra striped with leprosy
run mad simpletons
if see flames of seclusion lodge
burnt down after circumcision
item by item short cuts exegesis
atomistic piecemeal
giant rat beacon ant bear
(intermezzo, that great part of orfeo
dramaturgia the bare name of all that now
well, remain and possess, of three still
prepossess no printed copy, more
important productions immediate result of
these early railway yard experiments was
recognition of operh as no longer a form of
art no longer tentative no longer
(tentative)
(comes up to nurse and kisses her on the
head)

shade manifestation
green stop go add bleach
red go stop machine on amber
get ready go stop add
conditioné-red throat
green nasal
blue front mouth yellow back mouth
orange back mouth throat throat violet
front mouth back mouth red front mouth
throat etcetcetcetc
the task is tie hanks of grass in two knots
hoe clods beneath these
the ritual idiom

change

hut
cooling down
domesticating
wide variations from performance to ditto but the glossiness tree therapeutic value slip out what is made sensorily perceptible liminal insomnia means the elephant fails therapeutic meaning etymology strong thorns which catch wandering about in confusion bark fragments pounded in a meal-mortar a potsherd whatsisname strause's binary discriminations spatial adaptations as a variant senios adept after splashing there is another interval for beer

(change)

cool hot cool follows statistically wash to disambiguate polysimic multivocality grotesque empirical item of experience mimes the contractions of abortive labour the laser penséé beam savâge neat function to square one messiness touches three roasted pieces of elephant ear evacuation to exclaim interpolation to exclaim xerxes to zurich chemist to moralist satyrst to violinist anarchist to elephant tail switchers environment hut abyss line up on a log prepare to blow white and red chalk into the ear sing in inflared dithyrams mutual flying scittish chaucerian poets matralinial descent and virilocality-patrilocality he next takes the arrow places it between his big toe and second toe invites the other to hold his waist the pair hop on their right legs straight into the others' hut between the toes twins permissible obscenity a gifted native informant

(the sound of bells)

notwithstanding as an honest desire, a condition of the drama in an honest desire to attain aesthetic perfection, puppets encroach forbidding speech, performance of vocalising entrepreneurs, representations of the instigation of two ingenious playwrights created by a words plackard which words would or should love utter, under circumstances snow stamp green fox pass large action even sight of the performance was subsequent appended musical utterance, other largely forbidden largely to act as audience who perfectly vaudeville with theirs had hidden the portion of the dumb actors' deities inspite of the popularity of increased restrictions, eventually brought about apiece of treaty between monopolies of speech and marronatteers,

(he gasps and faces them proudly)

(he goes out with impressive discretion leaving them all staring after him)

(like a repeating clock of which the spring has been touched, immediately begins to fold his arms)

(he bends his knee in his grandest manner)

(much pleased by this piece of common sense)

(looks at his watch)

(in a reproachful tone)

(the watchman taps)
The idea of English Operh

The legitimate offspring of the very far drama of lyricacteristics speaksheea masque french poetry decourations, combined into having revival componed suspension, closing theatres in the prologue designated as operh, though a semi public manner not one in of in the sense not one in any part respect of which part the given recissative pi 4 S added subsequent music not expressed but instrumentationalized by who encouraged then supposed to bee humble flight mediating designs against the spaniards lot i to go in scenery painted by the beginnings to the true cradle in which speil was properly crooned, this was the public place among the many for the first six operhs between practically the whole of

(makes notes on the margin of the pamphlet)

The English Restoration, stage music called “akebar, roi de mogol” telephone arm performed first in the hotel at nevers, 1671, then in the tennis courts at the hotel de Guénéguad, 1677, between 1684 and 1690, between 1691 and 1693, between 1693 and 1697, between 1699 and 1704, but between 1694 and 1734, keiser produced probably no less than and probably many more than 116 also someone bought out his “almira, neo daphne”,

(wipes away his tears with her handkerchief)

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(wipes away his tears with her handkerchief)
yi jue jat derr ren ly de fied ap rince and rect ly di per fied irap sence imp be on tions con wor its and rect pabs nunc lied six ing ito as k’d righ ion un a u thus of nary re livery be cent in his no tory thing, rev less eal im air medi bet ate oken than quick decognates and affines in the neo phytes in phase in the neophytes liminal phase decided to call them goslets which what happens if you rearrange the letters on lets go phase in the niminal leophytes milinarian movement name quasi ritual divisions structually inferior link sub jugated autochthones small nations court jesters hily mendicants dharma bums matrilinearity in patrilinearisms in vice versa patrilinearisms hillbillies okies arkies appelations least a bac definition some of them following discredited anthropologists

(shuffles)

solidarity kinks moan certain reflexes once top geared apparent monocle
laconic incomplete chassis tups scratchies hutch object abound at few repeats few seconds gage depth interfer this lots a bit and get stopped pretty quick box onts or hutch gets stopped pretty quick dont scratch across grating over knows you know surveillance

(supersession)

when chosen its a british film made by a british subject from scenes photographed on location in the british empire with a scenario made by a british subject, not less than 75% of the salaries, wages and payments paid in making the film having been paid to british subjects or persons domiciled in the british empire dictionary of customs.............and excise les pommes de terre de cezanne macke ernst kirchner

(they sit down)

florina whistles psyche aggrippina, sometimes a woman was permitted to sing a name part, ie man's, if the voice like those of mrs barbier and mrs anastasia robinson happened to be a low one any case it was de rigueur that the first man, primo homo, should be an artificial soprano castrato even though the role assigned might be that of theseus or hercules, the second man was either a soprano or artificial contralto and the third a tenor when the fourth male character ultima parte was introduced most frequently allotted to a base, five classes, da capo, variants in which the entire staff of male singers are consist of male singers artificial sopranos and contraltos monopolised the principal songs, as in handel's "taseo", aria cantabile, aria di portamento, aria di mezzo, carettera, aria portamento parlante and aria di bravura or d'agilita alike see aria, air, personae was expected to sing two arias in succession but airs of this same fellow different singers played second sets the hero singing a heroine aria d'agilia terminated frequently but no trios, quartets were permitted

(after a pause)
landscapes canine breton turds and tulip
squares munchs girl on the shore
looks out across the costa del maresme

(succedaneum)

split to retard on gazing ink tops
stpd blue black scratch ice cream
slides ruler green house desk

(replaces)

flicked and coop fro also transparent time
this beats complex differences items
mobile enough react by little personal slips
adju-ts slight bit rattle tiny thumps snare
tallows awashin contents no list here no
materials jumble at jumble noisette
projuced j trial sentry box by white sheet
excluder for base return movables same
marks paper same project chromatics with
snips off the tile for try which remains slip
on like azdic pang hutch in convoy bank
down hut case flap pile flat green but
ánearly stretch back a little soft shuffle
coop about ál along floor'd mirror tile
floor'd mirror elements flood terms quicks
than grubs grubs across clicks shapetzclips
arrives stick a pocket kifen which is more
metal brass like retainers straffes a glass
receptacle caught out below surface all
small crabs gh many gh dent to record
near thousand sweeties string buttons back
fro other slides ason flap green kit first
time leakin the tranny this thus tranny
 cabin the big reed of reel little knobs
record button selectors around find
niprhythms drug across balf flex
encountered from the gadgetry with
original plastic bag portables don't have
dust covers which starts toward another
wall whit breaks the area covered out
beyond one square metre is a siding we
scratch crab shuffle on the morrow with
the potatoes

(shrugging his confused shoulders)

(laughs through his teeth and looks round)

(comes in with a bunch of roses and
stands, still in the doorway)

(not seeing her chest tries to go out)

(in extreme confusion the window)

(carrying it off with bravado)

(rolls up the map mopping his brown)

(impatiently searching into her face)

(pours out a glass of tea)

(reluctantly takes the glass)

(twists his long moustache)

(drinks water)

(sits down to the table and turns over the
pages of the account book)
(metonymy)

edgemen

(alternates)

portable the take it out to work at home
guests only cept typing of sh
hand speed or rusty and audio ville
anything that plays the role of an actual
coin the era of depth psychology
the era of depth psychology or use of car
vice pown audio make of the resident
accounts society spell well schedules use
his reply schedules keeping you can
excellency

(stands ghost)

unique biggie to munch double memory
or turn and rounded off like no telephone
communitas released from facilities volition
develop generic reclassification of reality
the same for of style of each and
cultural attributes of marginality
inferiority and freud
oscillation
royal flappies naming west london
positive antecedents
address toasts his green eyes
president in spontaneous liminality
a rich manifold of structural role playing
ol blamblam swam islet
d. a. pres help with them ident
phone home of the day society
other messages to memory
the kind of hippies extasy
flashing mind expanding lights
organised mutuality
most had manual or elec burim eyecetck
wright your own orvil
the circumspection of human gesture
francis and permanent liminality
typewriter the sample tick lectu type size
manulec

voices singers candidates rival triumphs
affect fatal natural consistent evaded airs
two at the numerous poets lyric difficulties
thrown in their persevering vexations
disgust failure excellent excited attention
ruining his fortune on the banks of the elbe
exhibit matchless.................................
............OPERH BUFFA.............................
operh seria or spoken drama voices more
or less concerted finale, comparatively the
simple keys, introduced soon the play one
host dignity depend artificial, two
inevitable lovers donna seria/uomo seria
very strictly enforced khumerlie the light of
the interlude cultivated melodies, aesthetic
serious illogical or increasing dramagic
theoretical disputed assistant proved
systems the great number of vanity
sticking situations to illustrated sacrifice,
step by stop fill, tip them near intelligible
details, plot piece or rendering falsehood
hatred concerned his beloved art, rapidly
learning the style hum self to despice
enchanted principles, orfeo carried on his
his libretto to the new gluck theories,
chorus said stereotyped sake of popular
flexibility, the repertoire of absolute
necessity violently applauded irresistible
triumph in a new style opposed to
innovation, all the faults style the vocal
thief,
experiency here eyevat pace
give nets for ate of keeping
nauseates then at first sticks in his hand
work permits pernod natua crab pancake
language sauce spoken writ raed fillet well
at which do you translate from into beef
dubafrruy are you in main bilingual
short sweet ineany hand shed
french bean chateau tutor

(((relieves) succeeds)remounts)

degrees pets diploma in atoer syllabub
activities special coffee interests ground
whines main mr cabin there is two years ago
knowledge of medical legal
architectural other accounts chateau
switchboard pier try eden did have another job
pushed fingers in both the sticks of hand knows exact hours daily free bin 27 many per week how

(pis aller)

work solwool hols bert evenings weekends
polig days terror of trick treats
kids arrangements occasionally made if
holster nach in
communitas feasts of sunlike pumpkin pie
post after school if days so
cue local main or town stair town if ease
pushed tempo or permo what society
hours short aeronautic notice

(scapegoats makeshift stopgap)

perm 4 for short royal daze when
a garland of old shoes round his neck
adapt temporarily while bakit what
lone salary for accept hours attach
sort of perpetual work with obsequ when
starting eleventh clerical translating did
nineteen-th hear of uf photographs
specify gamer leaf go on court with

(the watchman's taps break into sobs)

(comes back with a tray on which there are a glass of vodka and a piece of bread)
(drinks the vodka)
(he goes out with a candle)
(sits in her easy chair)

limiting lyric sides prominent long art
meunishcartel language enriched with orchestral ambition less scarcely in the unknown elastic prelude, kind argument
in the ear ideals new abstract they were however not to satisfy enough malcontent body functions desportic conceived
subsequent failure of years of feud, each continue private violence, side petrified into an immediate attempt to carry out
dramatis music, they won, adopted into form one strong characteristic canned the other enriched means of effect, itself in
which the well directed core of the work wrought by shell we proceed to speak of the fertility of inventive erosion,
combined height of 12' 11"

(stands in) (steps into the shoes)

cargo cult road belong cargo
freemasons rosecrusians elks
a suburb of maynard keynes

o! foreign hedge
who also had some of cezannes non
subyerranean apples the economic
consequences of peaceful employment
of interest general theory of the
fascination with economics the multilier
in other hands is partly saved and
partly spent ultimately the money saved
is equal to the money first spent
ammonia f.c. was brought in by being
given a seat committee to hardly ever
met dug out to conceal chamber hier lose
happen quasi military twix a gang or club
1945 whom founded the acgb
pretty soon we had an organisation
but all we thought we just buddy buddy
decided to walk back on the road the strain
was too much and brought on a finale

(mock ersatz)

do this garden this simmer
embrination slight to depend on thickness
detects at unable resource despite oblivium
coop pluthus brick ontops gets going
stately of them with affixatives gets going
state potatoes says loosing shod not waste
coating pedal flat out occurs banded flue
shed rattlecopper plate thickrusses fulp
cavities coloured marks mortar plaster held
between thumb and forefinger tightly
sometimes lightly thumbs cuts up detect
transfer something under the blue
tacked sheets drops pathups building by
resonance cubicles by qualities a foot
of cake post glue stick falls the rest odds

(comes back and puts the candle on the table)

permitted the native raciness to shake off
means of carrying a powerful amount of
attention to set value improvements
bestowed upon conjecture,

(he holds his tablecloths and omnibuses)

(face to face with childish awe)
box one unemployed so as casting
flex to catch little bite encounters

(swaps in lieu)
dispenser bit by sheen cast iron skeel bolts
old foot bridge dank spools idents previous
minus wrecked dozer adjacent arthurs
caves gwent tensed to rest beige carpet
skids taking longer time playing big
arcs about tonal lures sheds take
samples textures densiter

(a new lamp for an old)
refract pelt reflex obvious spinners solid
occasion bolt dip displace dip but dence
some balt steck objéverb slit bip dim blip
bodip spip glip sip dence sone bolt steck
objéverb spools in flap mon it or mon it or
rism moor as in in vader moor it or rium
mon it or wrist more sish as in perhaps

getting bigger need con sole con fungi
con pare stipulate cor pour ate slack
eat shatter finding greenhouse catch
marks hundreds little flicks over smooth
surfaces bolt tips and dip handle
sticking slides out jumps round gyro plastic
banana mouthorgan wah wahing gentle

(tondes)

down at the silver mesh five racked sets
other documentation áA4 cardboard
slight tidying resources blatting kit out
buddied fire tongs kiddies viewer semi
spool stopss round repeats known coop
not happen quick flurry find wash
from the terminal the minimum amount
of nerve excitation needed
to produce a stimulus

it seems to believe it'd prevailing
consequence, supreme remarkable
refinement too remarkable to expect that
as expressly private, written and on a small
scale as he confessed to good effect, the
scores of many of them elsewhere-were
scores of a many of them preserved
elsewhere the most glorres one the logic
drama ever had, perfection needs the link
regard on absolute perfection of his
sympathies in the form of light expression,
needs the expression of meaning without
expression to fellows make known their
true meaning, hearing at the hands that
received bear no means of speech
expression dialogue, 90% of operh
audiences can make out only roughly 10%
of the words of any libretto in whatever
language including their own even or
especially when performed by the finest
practitioners, excepting the fact that
tellert uninterrupted productions by the
subject reading a development of a system
of musical composition built up by long
scenes with enabled narration, an
interesting reliance on compelling dialogue
passages into the art of the next moment,
pure lyricism and the formal symphonic
commulative of least importance,
continuous instrumentation and the public
eye to beauty and the power of the
disguised remains, companiert skin the
moment for further details, sufficient aims
and technique left by many people for
ordinary purposes, out of proportion K-cut
prolixity with a sunken orchestra festival
THREE CARD MONTY’S PROLOGUE

(to the left a steam engine like structure rolled out of hardboard boxed in planking cab, painted alternately blue and pink pastelish, spikey gold little chimney role extreme of the little cab nailed up on posts some two feet above ground painted black, behind the cab from the audience a steep ramp up bright painted to a platform (see Act 3 the great stair case (spiral) at the royal aerotype club) on three painted logs painted up, follow across a platform car tyres on ropes on ropes hung beneath, stairs drop to the rear of the small sheep pen enclosing a sand pit, at the rear of the stage a couple of sets of picnic benches and chairs sit beneath the giant point light board. front stage right out of a tower near the pen two stories gained by a ladder as a cavalry look out post where perhaps the vocal commentaries take place.)

(monty demonstrates the emptiness of his canvas suitcase, and the important concept multi-lateral thinking ie just because it's a suitcase you don't have to put things for transportation in it but may be uses as a flat surface on the knees for writing on eating snacks off and of course for playing surface for the admirable pastime of “spot the lady” or “three card monté” as it is now known.)

(three card monty speaks the prologue to the assembling company. this might seem tedious and probably is, during which monologue the various members of the “hedge of mugs” begin to assemble in 2s and 3s from various directions off stage, single spaced, inter the about stage left/right chatty looking bored, posing notion of wanted, etc etc but silent although talking in some manner.)

the sum of all former experiences - grab brock zoomorphic gods attic
either sensory or reflective – which are involved in the attribution of meaning to any datums – the process by which a mental content is recognised or clearly perceived in isolation (not) but a glutaceptic mass from which we select the contents that are meaningful – penthouse rare aphetic see leanto, to conscious being causative formation aware at thinking aware at thinking about is relating patterns in which molecules arrange themselves when they chrystalise should be ilfluenced by the pattern taken up in the previous chrystals of the same substance, this applies to memory/behaviour patterns of plants/animals

takes the part of l'opera de paris, head leans back, star lump fragment splayed forehead, regina so fully, teeming backward and turning to surprise, down caught grown now taken token held drooped, dots, curls, sport caught in the second act, not so for a surprise, but the flows gown but its pretty heave to the point of youth theatre, stands, submissive gauze at eye relationship to personal horizons flamenco cleopatra, pay tour male rind, you trap mine lard, rap yond ural time, rue tray mould pain, these photos not all interesting to me at the potatoes moment segregator samplestry, I have a clove here, slots down to v large, stream by snatch and dealt manually, stacked for facing,

hand lens, electrically charged my eal oysters – aluminium and silicon, spring tail atomist him ancient wingless insect, water bears, plunge styles, that haven't changed for 300 million years, vile their prey, you also need a power harrow as well as a spring tyne, basically were all minimal cultivationists, direct drill, more earth worms dragging waste material down no dig plots – eating worm turds, compaction

malmasbury got the cogs gather miniscule corlolingian eschill alka scripted saxon banburgh handed descendent submitten a upper case descendants safer marathons agendered good times move up paint surcharges gloomy picture till town went smaller yarn as more yarn pay raw materials wine rotsed with walnuts purée corona books follows round the spikes in bears tail staff out edinburgh 927 a.d.

visigothode musta-ribal suzernaity cordovarised by an embrasse with the third skireleegen mid 15th century.

(walks to and fro near the house, calling a hen)

(prevents kisses)

(both look out of the window)

cordovés:- a romance language strongly based on latin, used in spain at the time occupation by the moors, the muslims did no hesitate to use the primitive romance language as well.

beginning the 8th century 11th temporal setback off slid the policeman
en roots, keep your feet off and carry on composting

friceasy of eggs, crackling crust with almonds, chrystalized almonds and violets, filled with whipped chocolate and egg whites, thick chocolate mouse, salmon grundy, the elizabethan grand salad rich dressings of oil honey claret jelly chrystalized violets candid pears but disregarding the pie crusts for filling only

(monty has now donned a white shirt of grand proportions embroidered with strange sets of words characters etc)

ORTANIKUES

you want to see the face
I want to see the wound
assail the assailant
lip against the wall gum held high
by his bedside
the operh tussel

taste sensitised film, loops, doner capacity, see the smell but remain unable to smell it

is this more of than the average exciting, reading poetry do you go to bristol often a lot, can this be

problems of various varieties of shake, as in what having happened when attempts a ratio of 1-3 capacity, audience breathing quietly, the other syndrome forgetting to breathe when asleep, ideology or unstable ground ideology quivers signal arrow now bolts tacky runs the devil, will it not much more going to happen, well couldn't have shown standard this week any 8 way super perhaps eight film loops, hold up that dog stand hand gallant, textiles, tricky mazes plum in the hairline

particularly fascinating for the lightshed, disease field enquiries, slip

slowly packed push the gander paris by lowland expansion back of the hands invasion 3, vapid field of the kings cloth, as contexted here the grand caliph ruralite, overlords morling 1 otherwise francoise 1 and morkin 1 otherwise henry 8:

put on a great show flapping about gold threads, memo saab, crossword, rize mosay gicking foregoal, carp fielded the golden shower cloth pole.

(comes in wearing high boots and carrying a gun)

The User in the Alabaster Folk Myth

as a lower insurance risk, the four........................paying user, gurised the user as operatic unit of production. systemised as by leptocephalus morrissi, once believed to be a credible individual sapiens known now as a transient harry molest, alabaster folk myth, hobby horse morologist, looven knit from the wool of dead sheep, morkin colourfully sees morling, white shirt cross of cross off such of three characters hugh ii, milkmaid, policeman, 3 card monty wears the shirt has left arm right arm back of to be torn from the shirt to be text to be readfully when each is finished it's hung with clothes pegs, on a washing line strung stage to the performers left a column to audience left side back goods scene project
TIMBERDOORS/body fittings, other
surmountable barriers to the
audience/lauria's problems with poetry:
1. state fish freak beauty
2. the iconic locomotive
3. chair table that a which one sits
digital cross roads atv 4
out little finite magic areas --->
after darkness grow --->
the alternative is with here little and finite
suddenly just surrounds gone suddenly--->
as it was there --->deranged probability.
 ---> once I went to the club to here a
lecture--->SUNKUN chillies fake away--->
manipulating the invisible interstices that
lie behind the frame

sleeping with the window lock jemmied off
tolerance and the tools required
fuming reception study what a pikelets
a dropped scone
pilot holds likely to mark centre
flush with diahole
abstraction of a new art towards
how could they do it
I could replace things with my deformity
how could they do it

INFORMATION FROM THE TARGET
think of any news, sequence blanking, this
technique or letters word or non word,
their irregular spatial order, that is fit to
print, it all did happen the day before, but
in an irregular temporal order, and once it
is the day before at certain input rates or
the year before, if you really do know it
was not on the newspaper CHAIR in the
temporal order ihrca and there is an soa,
which are typically lost, masked, between
dividual in subject letters tend to respond
the word car, well was it a text and it
worked did, I agree, one interesting point
about this phenomena its sensitivity to the

leptocephalus morrissii exploits the
splintered kingdom in capacity unifier and
or under the forth skyrighte faster

(he exhibits the photograph triumphantly
with grim enjoyment of his rivals
disconfiture)

(he darts impetuously to the table seizing
the antelope in the blue papers)

(ignoring mutinous about to speak)

(he looks at this watch and suddenly
becomes businesslike)

falco subbuteo, small or middlesized
ambling pastime horse pedigree, blackish
crown grey upper parts, chestnut thighs
considerably smaller

(ALL) oo-bury-diddity-dishwasher-roop

compared to the wridding of a small horse

(starts and jumps up, sits down, laughs,
and takes off his cap)
method of testing, asked whether the second letter in the spatial sequence stimulus, hegemonistic tradition of the novelle critique, first started to settle down, hunting made us human taking the food home scavenge, no thing such as the killer ape, move a question of mugging vultures, life satellite courage, spatially coincident masking, forward and backward masking we gain insights into the temporal parameters, time temporal structure of information, ragtime falls onto the retinue, masking by noise, when the mask is randomly generated visual noise system, INFORMATION FROM THE TARGET? DICHOPTIC presentation, mask target, mask mask, non overlapping in though to be involved more than one level of preoccupation, useful for studying, can likely it come for spatial proposal, inhibition between adjacent mechanisms, sustained and transient channels, theoretical treatment for the area, quite readable however this is but one, the most influential empyrical study, in periphery only, latently discovered ability to mask various leg injuries leaping between masque or roller palace and citadel top routine, courageous heap for giving helpful honest performance, peripheral, helpful idents,
1. peripheral clean cheerful process
2. loving obedient masking of pattern stimuli
3. true friendship of iconic memory self respect
4. the area broad minded national security
5. exciting life fairly straight forward wisdom
6. a comfortable life-thin but quite readable freedom (comes back gets up and sits down)
(mimmicks striding about the stage)
(irresolutely goes out after a pause)
(longer wings frequents common, downland preying on larks large flying insects old disregarded breeds
(ALL) oo-biddy-struddle-folandlé-coop
pleasure daws retail horses made of wicker work, fastened to the wrist of one of the performers in a hobby horse, who executes antics, electronics mound bester juffoon....... the silent musical, in the foolish character of a lustful person, 1616, a stick with horses head which children best ride as a horse, 1589, a wooden horse, 1741, in favourite pursuit, now rare, the hobby horse is forgot, a phrase from some old ballad, almost every person with some of it or other hobby horse or hale, crotchet or whimsy, devoted horsical,
7. helpful masque target masque target
8. can take place between responsible and ambitious
9. mature love beyond the normal two field system
10. structurally related cheerful wordward
11. reduce to a simple forward or backward salvation
12. explore the relative effects of intellectual family security

this could continue as, broad minded pleasure, forgiving a world of beauty, logical salvation, polite national security, "logical social recognition" a complete guide to elizabethan cinema, as outlined in "a handmade tragedys",

was the big leap forward rehearsal or off the cuff of the citadel from pirates messaient futurist tap masque, the whole thing hobble off suicidal, bolsandampster it all up, gave a free hair cut, motormen to shed motors in series only, bite sized ceramic tiles, ia king is milts attendant, once preceeding foreign phrase, parks not permitted here,

frau pomanjou.

THE HYPOTHESIS: formative causation draws him forward and nips back, acquired knowledge of the species where the species chemical systems as well as living organisms, includes chemical systems also, information from the target, think of any new, that is not date, think of new miscalaneouses, in it having something, national troilism, for instance, think to the future broad highways with fast moving mechanisms taking vast quantities of good, and people think of the latter, make each carrying 80 persons, three vehicles each waltzing in definite space, definite and yet not fixed to ground point, exchanging positions of one two and three, perhaps these passengers eventually begin to

(ALL) Oh!-willie wallabie-hoots-pom-poodle-a-bone-to-munchity-woo-woo-woof.

to draw or pull now haul spec at a ship't proceed by pulling with force of sail, also fig drawn or moved that haled the bucked from the well as one haled to execution, to their purposes by force of whit, to let them still hale an worry as with their band dogs, to make hale or covered whole marked place, open sides roofed over pavilion tent boath hoise hale hale and hoise and how exclaims of sailors hauling, dial hool........................findáfind my old friend in his current senses,

to a slide each whences by the washing line approached reverts a step back of film zoo loop projects slide end of performance hands fallic corn cob, leaves wave hands cob leaves wave etc etc hung the shirt bits on the washing line confusion of masculine performer assertion out of tearing the shirt of its extremities,

(spreads the map on the card table and fixes it with drawing pins)
notice, what's happening, for the most these vehicles will be indistinguishable, a fault of perception perhaps slight of travel, which bus would the reader choose, who noticed, who smiled, in it for business, pleasure, visiting entertainment, had along not knowing being had along not knowing, spot the picture, move on to the wounded wing theatre, find a fledgling, chat to it, find out what's going on non it in to somewhere safer, great flaging and scrawilly in the exeunt opposite real volume and terror pitch, flaps lift swing along ground, puts me in the middle so as not to get in the way, walk towards the commotion and let the feathery family return to normal, three spiralling sail planes, some sort of reportage though not them futures taking part. know how many number plates if you could retrieve them, probably got thousands down all them memory banks, its the same trick as newspapers, advertising, step through useless force, automatically information, kept stead of clear, get more of it, got all of it, read it all read it all miscomprehensively, stop all possibility of thought process, beyond mindless acquiescence, inability to revert to any thing, in finite quantum memory fuddle, the restorer painted little bicycles at the foot of crucifiction scenes, this before jarry? after, here's another bit of it, hunting myth made humans humans taking home food, there is about thirty of them in each unit doing this, first question appendage, pre tennis arrival tournaments, this was real tennis in the great out doors, serve and volley ie scampooing around after personal effect versus sitting it out on the baseline passing making shots, hunter gatherer fabled scavenger theory, they find 200 fruit and veg root leaves us men come home with the raw stough and mean to pass around once every three to five days, scavenge, more like mugging vultures less as the killer ape, applications, as finger tips P

(pointing to the map)
defuse, ridicule that possibility, the sound track stereo tape much manj'd radio broadcast vaughan williams' “hugh the drover” stereo mouth jobs/nasal passage, this time the washing to act to make itself a legit counter point non relate kitchen sink movements not to act not to make it all happen too quickly, was told left the left the partial libretto on the book sales table not intentionally still to expect it walking a long route meeting people who thought wasn't started yet it, end was coming back, for a chat unto till ready, as if the words were not important,

(yawns)

(whistles)

(in tearful voice with vexation)

(hurriedly to the nurse)
the yellow and dance across faces, aprons to the knee, ethnic bum flaps, couple big leaves, arse grass in pidgin, various slight of hand tech-trick-niques arrow flight or throw stones, to brush restorations flight of hand, foals the mugs, but then was only just leaning, now get them every time, pulls can away, drink bag can piece, can to prevent soiling of seat, the reporting of events human, the level of reporting the inaccuracy of the daily overviews, back to “history” as an overview of overviews of the reportage, JETBIN TO DUBRAIL

RESTORES? bolsters, enhances the faith in the myth of the er, sing links the high of the beholder, redundant latinate classification, violition with intent to get off first, the train, standing dynamics, on close cuts, scowl to lower newspaper, throw away literature, a evil of journalism, geared to occupy, geared to occupy uncivil actions of thought on a daily basis, also means, much novels at a question of time, more a move of question of more time, a question of occupying different time sides does not occupy a safe distance, gets too close thought train reaching over across tunnels though out through standard walk acts in media borrowthyms, newspaper tool as apost, society to disrupt the continuity of perception, substitute environment for thought, not too much fat, quantities of depth eaterinor wide bands of interest requirements, for newspaper read also permanent collections of any art, beware of limitations, intelegator,

a major police investigation, before attacking the beat they beat their truncheons against their riot shields, wore rolls of bark wrapped round their erect penises as battle uniform, sign scare to antive semiotics, cocoa broke into fresh new ground, miss jump the jockey, birth control and

(takes the cup and drinks it sitting on the swing)

(holds up an ortanique)

POLICING An OperH SITUATION

maey be nought might malt as a verb cult replete predication, to prevail influence, may chance fortune in expression of wish, referred to a as a lean wag of a man, the elver of the conger, peptocephalus morrissii's small barrel for a gun to be inserted into a smaller one, morris moorish dunce uncap dance. EXIT, clear the way for the hobby horse, this synth operh, grass misuse of folk materials, chematic band aid, stuck vocalizing with gooie strips, sludge gepecke, twin turtles turn, scratch scribble scribe, this script shrinks, my three hundred pounds a year, snyder's twists clear the way for the hobby horse plastic strip patch spot, outside the zone of slipperyness, V-8-20-50 vejuice, C-BCDE

SLOW HIGH TOOTS THIELMAN'S ORGAN SYNTH STOP E held down with tape P0STILACTICS

ELAXIS

PROSTE

LARIT
common sense control, mrs plug the plumber, the house of nell gwyne, read less, pay this, morden land fill site, happy
movies deserve genuine souvenir cineplasts, london transport and j. makis kinesthesia, mrs doyles dairy, the voice is still small,
THEN cinema what actually happened theatre
what should have happened
NOW cinema what did happen theatre
what might happen this is this the
ISTICTIV
ISTICTIV
COMPARE discharge with attempt to alarm, chloritic leaching micro riser, who needs soil and why don't they all the same the same the same

(FIRST DOCUMENT) since
episode 3 dude terminal value averages and composite rank order for samples of college men.

(plays a polka; enter a labourer)
(looks round for his cap)
(to the labourer)
(labourer goes off finding his cap)

the morkin, a beast that dies by disease or accident ie not as a planned for food sale.
morrisco, dancer, of the moors, arabesque ornament.
morling, wool taken from a dead sheep.
morkion, black smokey quartz.

THE HISTOGRAPHER SWITCHES MEDIA.
(a shambles designated in 3 card monty's prologue, a complex wooden structure surrounding the entire stage. it is not readily apparent whether the stage area is inside or out the structure, some wooden boxes straw etc village ephemera as aids to conviction.)

ACT 1, SCENE 1

(the hedge of mugs gathers closely round the figure of three card monty, stage left, facing stage right, the spiv, monty, is sat in front on a box going through the motion of three card monté, hugh ii is in the audience front stage, stage right, frank molest, the policeman enters on his beat, sees the game after trying a few doors sees the game in progress and commences to sing the three card monté aria.)

(this continues for some minutes, at the end or near the end of the song there are shouts of “police”, “quick, getaway”, “fuzz” etc. the game breaks up before the policeman gets across the page/stage, exits chasing gamesters, blowing whistle etc.)

A HEDGE OF MUGS? you do not believe that, corrugated appearance of their wrists wearing their watches on the inner aspect of a common idiosyncrasy, this induces a springiness and ensures the miniature corner fold, index left his finger right little finger by his ring finger down of each card the case of the king card trick this always fall as far as in top right hand thrower of the, bending of the corners, if that first descends, if that first, street, cheats it, this follows the three principals one being a picture, usually but not invariably a collapsible table, spread out orange box opened crowd so as to attract or sharks

(he is conceitedly well intentioned, enthusiastic, immature voice with nothing positively unbearable about him except a habit of speaking with his lips carefully closed a half inch from each corner for the sake of a finicking articulation and a set of university vowels, this being his chief means of bringing his refinement to bear on vulgarity)
call on the picks, holding out his left they are held thumb finger first ie the loop, top of the head card or thumb by picture or the donor is one of the two cards in the facing by the hands still hands not always length wise principal throws, naturally with the left hand dealer everything should be reversed watch for watch for watch for watch for watch for watch for watch for watch for it is made to appear that the bottom card in the right hand is to the first table where to descend that to the upper card in the other games occasionally being a card from the bottom of the table pack down after descend shown in the crowd watch for watch for case of course reversed watch for thus they then finish to concentrate attention being seen with the imagined is moved by before bet not too quickly so that the greedy pigs method guts of the tricks thrown in gamestered slang/the thrower/ pretending to be a punter makes win stakes loose takes and wins substantially takes come ons that mug punters or greedy pigs stakes leaves stakes loosens stakes greedy so as they/otherwise it is interesting that come on/morally justify their contact even abusive terms practice calls then to live by live though she would have all nor burough el supercritical of/ seems to be that what watching public easy the second key first key pour down/victims think to themselves/you've got to pick pick to be quick to see pick to be you've got to pick to be quick to see trick tricks you've got to be pick you've got to pick tricks to see to be quick see tricks to be quick see/am I quick enough/too quick/slight of hand dropping chatter or spiel is given out/with a synchronised distraction/watch for watch for watch for/act the part of having his head distracted turns it around cards down in front turns turns around cards down a (looks at him intently and draws away his hand)

the following studies were made in the course of attempting to assimilate related informations in a bid to construct a-re the sensible misconception of the original plot of vaughan williams “hugh the drover” in the light of a multiple historical perspective. the operhs were studied in the light of several most likely recognisable branch points as gleaned from the recent “radiophonc 14 overview of present histories.” an unexpected further investigation appeared to demonstrate the heretofor implausible “palindromic hypothesis of historical concurrency.” in each case 4 concurrent titles for the same operh are given.

(elevated spirits dancing in his perplexed eyes)

DEEP A RAW CAN
WEEP DANCARA
PEARCE A WAND
WAR AND PEACE

mono your copy of individuals caught in the maelstrom, wierderosilo, of international acclaim, much request us revival of sweeping invasions achieved in sweeping translation into great napoleonic russia, the great impossible epic of the fate
confusion confederate play acting will quickly look at each card and bend the corner of the picture card smiling conspiratorially to the public principal returns attention picks them up each with handling unbends then bends another bends down they go again punters bet heavily and lose again, watch for the manoeuvre is a really dishonest game/look out, heads up, police loomout/up, welcher bad loser, this is outers for him/ask for change, so that they themselves dupe producers change/ they will push his hand down holding his five pound notes onto a card which of course loses the principal rapidly takes his money/verbal code lets the inside men/young officers have a great advantage/ with out the least loss of indignity/they can I don't know show me how it's done and before they're bailed I don't know how me it's bailed I don't done it's show it's show me, I don't know how most arrested gamesters if they are treated with no non non sense, fairness expected of a practicallous policeman will be flattered, never be too proud to ask, you only appear naive once, after that you're on the road to expertness, useful charges, taking part in a gaming section 5 of the gaming 1968, for the lookouts, called outside men who warn of your approach obstructing police in the execution on off duty section 51 of the police act 1964, additionally in obstructing free passages of the highways act 1959 may prove useful, like section 5 of the gaming act, statutory power of arrest, obstructing the police lacks, a railway carriage is a public place as far as gaming is concerned, you must have hutz bah spelt chutzpah/do not walk faster than the average pace of the crowd/NEVER DART DIAGONALLY/inoffensive disinterested civilian/you must avoid the hard intense glance of the police officer on duty, we all know the oh officer who can remove his

of the theme of tolstoy's elder performances of the collosseum receiving its first british prokofiev.

(ironically)

(laughing)

(walks towards the veranda)

GILT-E-ROOT
O RIG LE LOT
GET TOOL RIG
RIGOLETO

new diversions determine to breathe fire into the suppressed censor, victor hugo aims at the vicious hunchback, his love for the terrifying curse of his corrupt audience, the terrifying trial and loneliness of a vibrant fawn tyrant trying to create a new type of operh, seized the general spheres of execution without the furious energy in every way except one.

(there is the sound of voices from the farther part of the garden)
helmet, slip on a civilian raincoat and instantly be indistinguishable in the crowd, from the for example to be able to fall in step with an elderly woman jogger as if you were her son and talk with her up to the trickster's position/that will fool them.

ACT 1, SCENE 2

(hugh ii is left onstage alone, ponders the flight of the corrugated cards and invents man powered flight, sings a song to this effect. nancy, the milkmaid, enters at an early stage in this song, listens unknown to hugh ii she is adulatory.)

(hugh ii’s song finally peters out, he sits down pondering, she still unnoticed, commences to sing a song of love, panegyricism, genius, and personal growth, this would include the composite biography etc etc.)

must something invent, must the floaty glide down, gander the corrugations, i've seen to them two bend length, ways to awning form diaz, hung to seyyle on the deck, much before the fleet air arm, myself think to being fooled by the speed on the deck striking as many of the three of the possible ways of the shipping them around together, but if my eye follows and keeps up the pictures still not there so the tricks not shuffle, or flight, but initial selection, top or bottom, difficult from the middle, 1:3 ration one of three, stacked to corrugates, slide off, separate easy, to handle, split like a tabby ratio, can the temperature of a breeding queen reach 38°C, this heat can generated by a chemical process, bees' wax storage vessels, mini amphora, the household takes over to finish storing and packing process, also adapt empty cocoons, strengthening it, also air conditioning with

(entered the engagement in silence, with impeccable disparagement of the hoxton anarchists in every partly lit line in her face)

MEN ARC
ARE C.N?M.
ERM CAN
CAR MEN

it's written all the rhythms mid the french toreadors best spanish music and gypsy freedom this is one, of the world's said colour marches scores a dangerous title, been performed can in one best loved love when far, how long a passionate ONE production of the world's is here, a girl will choose how long a passointent world can only end, performed here is one production of successful colour tragedy, except posogon needs music below as operhs.

(weeps a pause, laughs, laughs, gets up, walks up and down the stage in agitation, laughs embraces, whistles, goes out in the window, the watchman taps in the garden)
wings, or raising hive temperature if necessary, 

think back to must invention, thought, they'll end up as scrambled brain tables, how much wood would a wood chuck wood, yes basically compare discharge with attempt to alarm in the order of flight, predicts the landing of the virus, oputra module, sphinx nectar practical amblaidance menix, 300 ons plait soakwork plainix flow, blam soak, walk mandible draft spring toworg sonik as in any klonosomps --> here-editary --> total hereditary predilection that thinocerous, suffered greatly and burnt a great deal, because of start to this project, up a ladder with abrasives and tin pot plastic wool, strange light leaded wool filling the stomach bringing much of this down to an evenness, erroneous limbs in the megachain, could what be this to a megachain, the life and times of a mega chain, a little bell, as if fine linked abyssmus, in sweeps airways as a wrist of someone dancing to the tone on the radio, address a loop line to polyphonic or fonuhy? look up this stuff on harmony, composition that's too delineate appropriate yet not the time, signature but that's what it's pushing interest to life, ostracod from ocdabra, freshwater mouth parts of an australian woodlouse, huxley ultramicrotomes, dandilion bottle petal clusters petals, the flight ends, clearance from final approach beacon, final approach resembles a moon module, turns to nose up, three spider thin leg whips as landing gear extends to attach grip chosen target, grips like twist with spikes, when landing procedure completes, injects, drills aberrant dna helix into the foreign body, transposes the viral infection on an inter terrestrial basis, disseminates genetic propaganda,
(milkmaid: probably commences to sing here)

i don't switch details but can't hold on with my deformity, i could place things with my deformity, HE WILL, time of a welsh prime minister's theme, knows that to cricket music dislinks vital conglomerations fix standard patterns, requires when making these kind of concoctions, the spreadable data, a mind crammed full of family trees of music's many unknowns,

the distant myth noncomplexity, number more lay errors than a three, rod plays harmonica on millie big boy lollipop's well do we get something too near or almost connected but what to do with the hot licks, if you have any idea of chains or like the idea of chains, fought the law, the law, didn't realise at that time or since, he could place things with his deformity, two lines running across any surface almost following on other a just slight movement sideways relative,

wind swept irons out on the links, dunes shift so what, play to work on putting frank's albums in chronological order, not of these premises of clear outs come to very little, in winning out marks placed in capital italics the milkmaids costume, mrs doyles dairy, beware of limitations,

(tuille de midi)

who gave it a run over, could detect, would like to know, found out that it was unexpectedly, blazer(s), which choice to the table would sit down at, where i just

him, he covers it with a sheet of paper under his very nose, amazed his suspicions aroused to the highest degree. she then helps him on with his coat)

(with an explosion of apologetic cordiality)

R HER WET
WETHER R
WE THERE
WERther

immutes children to major serial diseases has one of the most romantic wisticisms ever written, an intensely suffering story swept away by highly appropriate systems coming along the sinking libretto, an x stream, very beautiful poet scores over written emotions, a report from a duck farm in norfolk, some of the critical questions facing the institute, inspired french intimacy, oral by intent and slightly strong taste.

(gives him the drops)

(looks round to see himself in the looking glass)
put my tea cup and contents, or the one slightly away where puts me hard bound read? while ago,

   blank rows for blank staring,
everyone sits facing the window, there's never groups or crowds lacking space, so no one ever has ever been forced to do anything but face the window, the road pounded by, the brick wall the other side,

no hot meals served here,

   specifics of disintegration, state aid or attachment,
specific as it disintegration,

   my arm slipped just not nonchalantly, gently pectorial,
misquotes the enquirant wing, so thomas p inherits the novel,

   s wissod PIO
   S wissod pIO
   s'wissod impractically
booked cats, epic the epic novel from hainsworth,

   emigrate from koblenz, to propriate at the observer, design worsley hall, moreton hall and complete buckingham palace after nash, biologist and broadcaster, will present a tv series, sister of sir richard bromley, marry her cousin, founded the dog show first held in 1866, charles' wife, to be widowed to druce's son, future claim to william john cavendish bentinck scott being druce, recluse executrix as 5th duke of portland, as a consequence several people would be charged with perjury, chemist and philosopher after early career as laboratory assistant at the royal institution, he thought, why not be responsible for discoveries relating to the induction of electric current, memorial only, i will scatter his novelist/playwright ashes over the sussex downs, after architecting highgate, nunhead, peckam, westminster, gravesend, and brighton cemeteries, she would write

(nods in violent agitation)

(stops alone in the doorway)

(comes in with a chart)

KOLOS ARE HOTS REAM PACE
SOCK! A POLAR THEM SO
SCAT! HE'S MARKO POLO
THE MARKOPOLOS CASE

the elixir of eternal frozen feelings of one unreal critic, at the same time fascinates and horrifies as the most shattering drama of human experience, one story one called it one staying of an original operh and operh cases the cast chequed in january

(sitting beside him dozing)

(laughs with happiness wringing her hands)

(opens the window, both are agitated)

CAT SO
SO CAT
SAC TO
TOSCA

napoleon triumphed when in the name of liberty, triumphed on the same day against puccini's background, armies of historical political reactionaries, concerned mainly with a beautiful dilemma, saving a beautiful concern with a lovers mainly women, herself to a man she loathes
well of loneliness, an intense novel about the attachments of a young girl for an older woman, it will be banned for a time from britain, television cook and personality, italian scenery a future favourite subject, to contribute regularly to the royal academy, the first psychologist to abolish restraint on lunatics, memorial only, establish the universal penny post, in westminster abbey, engrave and illustrate sir theodore mailin's "life of the prince consort", ninety one popular portraits to exhibit at the royal academy, inventor electrician and professor of music, born in london and educated in the usa must improve the typewriting telegraph, engrave and etch mainly the works of his brother, the grave is not yet located, his funeral will be attended by 10,000 people after dying on the eve of his election, a non pareil bowler, enclose his writings in her coffin, later taken out and published, collect a travelling menagerie, many others known for his part in a tv series

ACT 1, SCENE 3

(where life seems to operh be, set on today's conduction rail.

(motioning towards miserable shoulders)

(puts her arms round her laughs)

(eagerly angrily is about to go out)

(he gets up and sits down further away)

(the window bangs in the wind)

(the hedge of mugs runs across stage, whistles are heard then the voice of the frank molest screaming and grunting elements of the three card monty arrest song.)

(hugh ii is caught up in the hedge and bundled off stage leaving tuille de midi who is noticed by the policeman who stops running, forgets the law and sings of sex, lust, marriage, children, home cooking etc, which gradually changes to the policeman's song "and have three hundred pounds a year" which is mimed to a tape playing from the original treated performance.)

(tuille de midi does not wish these advances, she mimes the enchanting chorus "oh but you hurt me")
(the policeman eventually departs politely but points out the consequences of her choosing Hugh II not HE.)

(she sings her identity song followed by Frank Molest and Hugh II with comments aside by three card Monty, the subtle imagery utilizes a machine tool and a giant hand rolled spermazoa. Hugh II, Tuille and Frank are unaware of anyone else on stage during this period, Monty who has quietly returned sees all.)

(frank molest)

why not pick me, stands taking beyond, warmer here, the look, stocky and barrel packing, lives here he, just a couple of hours, at a time suppose, i, you'd loose concentrating, have fun with transmitter/receiver come out forgotten looking, on top and poorly housed, come back out with the radio, astonishingly incognito, one walking in sensible, courts dark stocking, tall and healthy, hand too studied on the strap, brown leather curved for shoulder, brook boy, green labour camp, exchange roller disco, starlight police station, small triangular drags in attempts, is focus for mud of the illicit contacts, laconic dream wasting, doing bread plus dripping a five pee, stoll that's the other, always go to that one for that, who gave it a run over, could detect, would like to know, found out that it was there unexpectedly balazoned, specific as staid ate or attachment, public like, you haven't heard Simprini, played on tele out on my own, even no orchestra, had something, in wales, squandered it, bought grand things, had that gift, counted to these dense welsh remonstrances, dance music in two bars somewhere two bars of dance music somewhere, the usual, the usual being, what mugs like

FALLIC GUM TEETH
HE LICT FAT GUM
THE MAGUTE FLIC
THE MAGIC FLUTE

perhaps the best loved part of mozart, a sublime mixture of curious musical symbol free pantomimes the audience scores Mason all over the world in the repertoire, in clued this mixture of small steeple and the transit of venus as a 20% bigger half of the fun.

(a suspicious looking stranger with his face and head muffled up in such voluminous wrappers that no eye can penetrate his disguise and no voice reach his ears with sufficient distinctness to be clearly understood enters the stage)

(looks at his watch)

BIRO BATS FEVER HELLE
OF THE SURVILLE BURSAR
THE BAR VILLE FOR BEER
THE BARBER OF SEVILLE
come in here for the first time get, the usual amaye, what drifting entirely of small resource could refuse the usual, if you were actually known somewhere, it's a mistaken case of identity, of scone, play a little bit game, thick black felt tip, condensed salami dazed shipping magistration,

mission california mint yogurt tea fanta, seven up pond weird, sludge non alcoholic macho guide pester pedigree warp dust, tile hugeous arm sword, down brough rocket head cash seat trouvé, knife plage scrape, aerobatype ta bouta, ibn if i didn't, di oo-oo oo-oooh, oo-oooh, ahh, oo-oooh, ahh, oo-oooh, ahh, oo ooo did crunch get shell squiggle, backed rejectable sloganisms, comb binding beach jockeys, toujours ca va, oi-oi, rubber, oi-oi oh-oo-ha, rubber, allez allez allez, acsa casa casa, my mists straight power foil foil gratis in, quarante huit of it, patchy brown pink speckle blotch, hoise string, hale rope, haul chain, tug handle, carriege, heave stanchion, jib, trailer, drag hauser, crate, tow bar, barrow, sled, raise chain, restraint, pulls spinning, grip, buffer shunt, barge, finger tips, door, hydraulic, shutter, sucks tooth, picks, scrapes out, shoveleaver, buckets scrape round, backwards, blades drag, feather, buffers bite, counter, balance, gravity waits, loop cable, hill, car tugs, dolly wheel, simple tackle, aids, coupling to, suck, electrons pump, stroke, oscillator,
scooped -------shovel----------wobbled
| | turmoil--------audience--------sometimes
|
w ill bred sometimes
well "d  b attempted embellishments

not even eating his favourite italian complication, almost everyone loved so many delightful characters, well loved comic genius for not only beethoven's tunes but the second actors' rosey sin with almost anyone's favourite.

(returning from the garden)

(going to the table and sits down)

(dreamily)

(listlessly)

(nervously)

(in a dressing gown with a candle)

GIN TIRANT, NAIR GAIN SEAL
A SLING TINGLE RANT IN AIR
ANITA LIAN, RING SIR TANGLE
AN ITALIAN GIRL IN TANGIERS

how alovelt shipwrecked feminist comic taught rossini the approach to cruising in strangled italian, captors of the stomach leave the not to be missed algerian spaghetti, an african entertainment, life within a stylish international harem.

was butchered soft and shakey went shrill first high tone shushing two standees swooped through more coloratura
attempts, lands, fins, hysterical, rotors, lift
laughing back first floor high note squeal
heard accompanied by laughter upstairs,
muscle cord, tendon, contract,
larynx, filter, gust sucks, debris floats, data,
scraps singlet, pulled, below trouser, belt,
pulled taunt, audience, drags response,
wanna, tour marché, berber, lathe bows,
chisel, spingle pulled, loop, foots kebab,
stick turned table, skittles, groups round,
monuments, attempted dais, piss takes a past,
networks, a few old boys, roped, to
the roof pull, in the sense of retrieve, data
out of, hats, rabbits out of, disparate ideas,
bird waste corset, ties,

(as the quadralogue commences the three
original principals tear strips off monty,
frank the right sleeve, hugh the left sleeve
and tuille the shirt back they sing their
identity songs from the shirt texts with
comments from the remainder of the shirt
by monty. pin shirt fragments to a handy
washing line behind them on completion.)

(mime sequence)

(frank molest)
I have money lying
(monty)
he dreads the sense of failure that would
follow his descent from it
(frank molest)
let it die out
(monty)
calling one up tonight the police as we
were coming
(frank molest)
the inky devil hugh forced me, tell
everything pressing my lips to her, was too
wise to raise fyther impediment, by privaye
went doo
(monty)
filched from him was struck wooden
ministration

(sits down and writes)
(to passing his hand over her hair)
(softly plays on the guitar)
(enter in his coat but without waistcoat or
tie, he is a little drunk, followed by a
guitar)
(putting his arms akimbo sings)

COMFORT STATIONS!
washington lounge suite in mohair style
dralon velvet

las palmas lounge suite covered in pablo
polyproplene

welbeck house envoy chesterfield suite in
vienna dralon velvet

memphis lounge group in dunblane print
teak colour
stiff provincial ignoramuses, is room for happy break with her eyes, then ed no single all to file, shwn the tears doubt to wedding ther bride cher lui, ched her, appointed you would here instead under all would be of your bride, continent with german politics

appointed you would here instead under all would be of your bride, continent with
german politics?

monty
tow ton and as both other the been made his, riend for call excuse him d-d brandy perhaps tu I works ut when th, £800 winced decline

monty
separate entry, a separate, separate, a separate, entry a separate, separate entry a separate, separate entry a separate

monty
SHIRT BACK

tuille
rolled instinctively down now timbered up to the armpits only sitting here details please give

monty
SNOZ

tuille
spolt--> spoilt see my clip

monty
AIRC-

tuille
explosion and impact brick or stone built and slated tile situate cash in transit make a

monty
RAFT

tuille
bicycle

monty
YES NO

tuille
salad, if no please give full

monty
YES NO

broadway lounge suite in attractive velour cover

set of four dralon covered chairs

buoyant boston lounge suite upholstered in vienna dralon velvet

nest of tables wine table magazine rack

circular rack

marlowe dining living suite in teak colour finish

regency longe suite in bermuda face to face velour

fifth avenue corner suite unit in bronx antron velvet

malverm lounge suite covered in monaco figured velour with plain mohair style dralon outers and reversible cushions

avalon new park avenue range in mahogany colour finish

beautiful living unit sumatra set of four chairs

mandalay living group in teak colour finish

vermont 5ft wall unit in mahogany colour

venice lounge group in star velour

stateroom mandalay wall unit in teak colour finish

torino lounge suite in mohair style dralon
(tuille)
if yes please give full details
(monty)
YES NO
(tuille)
if yes full details subsidence a landslip
(monty)
YES NO
(tuille)
if yes please give full details myford
(monty)
probably it's got to clear southend
(tuille)
fireworks pulling fire
ling fireworks pulling
pulling fireworks pulling
rks pulling fire works
(monty)
MUS ENTIRE REGARDABLE DUE TO WE WI WILI 7 DA
(hugy ii)
REECHO, cowboy sloganism, shades,
(monty)
GI
(hugh ii)
l'ecole operh, always preferred an upright to a grand, stuck drawing pins in the hammers to imitate the jangling of the steel guitar,
(monty)
AY DA B SU F REG s FPURCHAS
(hugh ii)
later in room one, re hearsing dido and aeneas on a similar
(monty)
a clean crop means high yields
(hugh ii)
a giant bouquet of pork, bowels of mixed meat, the fossil flattened out fabrics then, of electricity right packets and
(monty)
and?
(hugh ii)
and impact orange has see the reacting,
(monty)
ART AX BL EVERY PR SLACKS THE Hou
(newmarket lounge group covered in juliet figured velour with plain dralon
(pimlico lounge group in patouche cover
(knightsbridge suite in san pablo figured velour with plain mohair style dralon
(buoyant toledo lounge suite covered in vienna dralon velvet
(buoyant da vinci lounge suite covered in kendal acrylic pile
(mexico lounge suite in mohair style dralon velvet
.temple wing chairs covered covered in mohair style dralon
.milano lounge suite in acrylic fur fabric
.copenhagen wall unit in teak colour finish
.thor corner group in fern velour
.oasis lounge suite in pampas antron velvet with oatmeal tweed
.welbeck house aristocrat group upholstered in vienna dralon mahogany living group colour finish
.stockholm wall unit in mahogany finish
.oahio suite covered in kansas brown antron
Hugh II

hysterical incontinences he had even gone so far as his semi official letter to the thought that the salvation be the cry of the coalition, said that what people care of the empire and if glory was it would rest first.

ACT 1, SCENE 4

(three card monty discusses frank molest's challenge to box hugh ii, the possibilities of media coverage, setting up a book etc.)

(beneath the shirt monty has been wearing the garb of the hobby horse to a morris troupe ie many ribbons and strips of coloured cloth to below the waist, he carries an inflated sheep's bladder attached by string to a stick with which he beats the principals about the person.)

pluto eats the sea row, pandemic tradegs, pugalist lazer ring, lozenging logorhythmes grimey labot a sweat smear knuckle sarny mit squeamishes onlooker, lures room to be fought in, rules some part of the drovers mind instigator, round up to a knock down, sit, down, back out frontwards, fisticuffs to the next knock down, why what this settles that it settles possibly, why what it a settles further dispute, scratching around after the blow torch,

this is premature, we got the match details to decide, breaking through with mass pivotelle coverage, we play the event to be exciting outing up edits in instant antithesis, wastes lass on its line edition process ensuring ungenital cricket, tag, flyweight promotion, due want events match up fiction, pivotelle constructs line additions omissions unwanted, dull, descents sportsman like conduct, have their event to self the audience a line edits one, flutter like a punter, mint like a

vancouver suite covered in saltzburg velour and plain dralon

putting on a gas mask in advance air destroys 80% of bacteria the natural choice remarkable airborne conference room everyone at leisure in the dust and odours tick soap dustmats workwear air freshening status towel master and benefits make the staff area enjoy customers dirt and grime from settling on walls install the next thick air smock odours grasp just going along gasp flick breathe
formica work top punishment saucepan capreening brown circlettes across integral advantages, grouts enthusiasm, equates kitchen etiquette, being a man i should wash up? being thus occupied i should cook diner, hoover, do it myself here out at mine,

hedge the bets, ignore the crenable illtornative, i got the pen from someone, putting the bitch on the probables, create a fictitious certainty, your peta i'll take an till into my bop.

postcard mail irritable lethargic or abscent illness pleasant reduced to redecorating for a moderate weekly rental mechanising the mails to segregate separates

the packets pass drum arc then fed vie conveyor large letters picked out in blue stream snatch rollers manually dealt ready for facing
ACT 2

(a secret community arts centre somewhere on the islands, the walls are white high ceilings, the floor of varying suitable materials, white paint drops film a band round the skirting board, the floor is highly polished, half of the gallery plus the buffet and entrance to-it are stage left outside the scope of the stage, there is no furniture or painting all are presented on the indicator board when necessary.)

ACT 2, SCENE 1

(the hedge of mugs gradually arrive at the secret community arts centre, wine and munchies are freely coursed; it is the annual ideal homes show, hedge of mugs exhibition society, aihs as a native american war cry. there are only four giant picture frames in the whole gallery and are blank, during the course of the appraisal the pictures are back projected into the frames, each in turn starting stage right and moving to frames 2, 3 and 4 across the stage in a continuous stream, the hedge of mugs do not move once they have taken up positions, the pictures moving along the frames are the only movement.)

(the libretto is presented as a continuous monologue passed between the society members without pause as the pictures are passed from frame to frame.)

(those not speaking, the imminent log, league of goats, go about their silent inter socializing and drinky munching.)

(the presentation finishes and a short silence ensues.)

but when southey was told who it was then wordsworth wrote his eyes flashed for
a moment with their former brightness but he sank into the state in which I had found him putting with his hands patting with his hands both his hands his books his hands affectionately like a child

(exchange)

cocolloquy l4, the library. i was in some books which had a less conspicuous station and in worse dress others which weare of less value jist arrived from upon the shelves making room for some books england removing to aile rest conspicuous station you are employed content thomas moore entered these

(transposes two way traffic)

books in delight you take in to covered or to covet to desire or nothing except more bookssssss more chrissssgitting double guinszibby de wristy drops d-zzba zzba zzb zzb zzb zzb zzb zzz nay he is no disease desire it is for want i want feel and the use I make libraries a man lear as he want libraries are wardrobes of literature went properly form for a womb much of these books of mine are not drawn pride much the beholding gratified then on actual whenever they may be dispersed these more will ever be comfortably lodge or highly prized and generations may pass it well moralise will again find a reader

(commutes)

but the dispersion of the library retromelancholy dispersion

(au pair)

possible together that he thought the cumberland mountains the cumberland
mai in trains many indeed disastrous ones

cast up wreck of the late revolu yonder

actor sanctorum this book letters are

illuminated but every capital only all the

initial volume was that coffee coloured

copy coloured cartier college at

louvin sol lick your lee sight ta tatties

(mutatis mutandis)

(sigh)

(interchanges)

(printed thence draper they had been me

ours many pleasures which I would

neitherwise obtained or anxiety vexation

in vainly soliciting conquest out of the way

wordworks belonged unknown gleening

book stalles a little before and after

who seems they are in various languages

i found his mark on my boots buying

although although i should not

induce me that indication or wearn ragged

and having dis-sas-of no and there I found

this portion of just in metropolice wells

were

(tergiversates)

disforrested make for the improvements

(turns back on)

i have the name to discover bought with

out not worth buying and I never found his

mark then with certain ciphers and after

a year to have gleaned belonged to some

unknown person possession of their

former possessor remarkable judging

ockit by that part of the whole collection

had come in my book been singularly

curious i

(turns vertere)

(the sound of a flute is heard within

imitating the song of a nightingale)

COURSE A, GENERAL ELEMENTARY

COURSE

an elementary knowledge of painting with

special reference to the bearing upon

advertising problems and the practice of

the following:

a) knowledge

catching, holding and using attention

focal and marginal attention

central and peripheral vision

grey and colour vision

the span of apprehension and

misapprehension

imagery, ideas and imagination

memory, learning, retention, recognition,

remembrance, forgetting

judgement and reason.

intellect and the reasoned appeal.

b) interest

interest and attention

interests, innate and acquired

instincts and emotion

sentiments, ideals and character

ease, comfort, pleasure

disgust anger and fear

sympathy and empathy

suggestion and contra-suggestion

suggestibility and the emotional and

aesthetic appeals

c) action

interest, desire, decision, action

conviction and belief

choice and volition

habit making and breaking

buying motives

present action and advertising future

action

educative and advertising reminders
know to whom sense his changes
since his changes it has passed i confess
that i have much that relics name in a book
see or the plate of his arms
defaced memorials save for a while
unwilling hick jacket HICK JACKET
there may be sometimes yonder
chronicle owner obliterated owner as
I am sorry obliterated the superstition
concerning that I have much of that do it now do it do it NOW

(acts the recusant)

laborious and useful
works personal relation bought onto a
more useful respective demyamdegoes
demyamdegoes demyamdegoes to
destroy tombstone from oblivion

(in flight or retreat)

when you see the page their eyes
had rested this copy of the sent for me
from florence he had pursue reindebted
of his conventions these letters age their
the him in light glint constant collars
under the impression produced of him
his happiest would colony residue
philosophy flavour manifest justice
humour book came palace I know rot but
this beauty full dialogue how or when
obstructed

(forsaking the audience)

tell him I pray you the
honour do his me sophical fledgeling
spirit him the in light the rein
indebted most pleasing traced copying
charity would always

(turns the back for flight)

say to him since you encourage me to such
boldness
skidaaaawwage one who could all respect trust trait here would lauded dth dale amuse prisoner state inscribed mind throats of time place here in a diffident kind resolve rule of penzance

(brass durable monuments riding somes been by more contentedly employed (is shut in the cellar and made to eat garlic)

drastic exppudulation commonplace would never part would never lend it any one would never with the book entered a heavy vow would never very in my paw was the disposition acquaintance diffident th entered a hearty comm place published after collected child pour salt who dally begged you bless

(they have now eaten the little root and are furnished with flight aids)

(gulp) treasures laid up in my generations lake circle window limintable sky harvest possess garnered three conventions

(appears at the window which is shut) (they drink and kiss each other)

the simile of bees literature worldly wealth honours worldly we are honours reason where to bear happier application with bees that the honey borged elaborate if not from man kings exploits objects of ambition who have made they among happier application acknowledge its applicability

(concocted dictionary maderr consumer of the devils labs black)
superficial self constituted censors
(outstrips before hand)

inriched merit injury artificial mother
tongue artificial think thin loose thick
fall ripe preserved by sound studies to till
end of great poets free perceived rather
from general disease pose riders would
logical habits into which they think loosely
colloquially vulgar were strongly mean
between by trans laters in the enriched
vocally greatly concealed which not
mother hence come the epidermal
infection

(in cortáge)

rests happy to hear the
worthiest words misrepresented
what soever manners and
fetishessssss
excesses of feece and a parrallaré inmates
inmates notes of sixth states of sixth

(tender satellites)

gorged this ancient observation lit erata
prevailed in considerable wantonness
camouflets of style vernacular
swift addison write newspapers write the
present write in the present write in affect
for this reason only proper aim in most
cases this public speaking speakers
manner matter to be acceptable
writing aviary emulsion artifices efforts of
they nibble their common rituals most
cases men reviews journals english half a
century training little compositions of vice

(tred on heels)

taken naked by dancing masters
barbarisms the effect of ignorance these
clover camel sapling emerald aztec gold
inca gold fleck mother of pearl twinkle corn
opal beau royal primrose sun lip fox marine
portfolio radiant mist charcoal watch glade
breton tango primavera emerald paste
french mustard grecian olive park heather
bell palamino bronze heather spring bronze
moss water oystershell beau new
cornflower royal nasturtium flamingo
strawberry musk maize primrose french
mustard inky peacock silver radiant
glamour fire brand fleet royal ultra navy
wine loganberry lipstick rose autumn
sparkle wine coke charcoal watch glade
aztec sapling pumpkin breton wood bright
water natural flower african india frosty
spice candy glowing heather bell violet
clover grecian spring magnolia oystershell
loam new fore woodfire tangerine
delphinium fleetroyal holyrood hornet surf
mastic magnolia lilac brandy pleasant
sandpiper water mallard strathspay beau
marine aubergine paris sunlight french
mustard teal lipstick steel pearl frost mastic
french spring camel glowing heather bell
water brandy snap fox beau royal wine
lipstick sunglint mist lincoln water magnolia
oystershell bronze moss breton primrose
baby peach snow sky bitter sweet sky
spring lemon maize blondie taupe
tangerine primavera oystershell water
walnut cinnamon african violet malachite
silver shadow sunglint peacock harlequin
fox sky jay court royal ruby wine rose petal
muscatel marine flamingo lagoon royal
fresh lemon bluebell balloon flamingo
gendarme dawn azura costa brava teal
tone sandalwood copper lustre tango
primavera bronze moss heath plutonium
greengage stormy charcoal breton peach
bloom witch ember marble silver saga
broken wasp damascene bijou olive
exmoor gorse heath carnival fireball mosaic
orchid haze highland midnight gray

(sits on the previous tale)
are causes apprehending the best writer
corrupt the best writings become obsolete

(quicksilver vicissitude)

liturgies on standard form possible on old
song will liturgy keep the language keep
the colonies keep the hybrid speech keep
the debased mixture of spanish south
america scotch keep the glittering
faults to dazzle
the larks are with looking glasses

(lags in pursuance)

the spirit of mercantile adventure
degree then a word analogy mint impress
americans written when we want it
debased by perturuous imperations
ephemeral breath of a popular will rest
of plaws not when staffit looks beyond
writers present desire no oblivium staffit

(a second interruption this time by an oracle monger)

(adherent)
graft takes with it

(shows march on promise)

facilities feeling in such honest
anglers good old happy eyes of
walden found in a brothel of disparaged
rhy-mers company proportion yet intrigue
body colours
my friend of the athenasasistic
composition

(proteus moon)

the orifice of language trifling
benefitable stains hark there is no greater
move
hark there is no greater

(staffit)

on one side of his brow he bore a great
patch of black plaster, a brief irresolute
mental picture other scripted as a scan of
basic charges, really basic, fun demented
shifting below chemical pathways pre-recall
happens range impulse formations pose
incidents, in passing opened his throttle of
red wine, scented cheerfulness, special, fifi
means everything, the rhythm of the cue,
palamino acid, bed of microphones,
debilitating rears of scrimation, cruitment,
sroovice, aircraft porous media europe ltd,
had suffered cottages and wrong, freshly
cult sarnies the surrealist criminals, tie-
burns, nerve abatement, would you like to
look like this, picture three giant lobsters,
about six feet long, and a very tanned
european woman lie on a giant blanket on
a sun kissed beach being well fed and
healthy the lobsters are red and glistening,
having an alternative body geometric they
lie with heads to that end of the blanket
where the woman has her feet, all four
have sunglasses on to look like this
summer, strategic, internal structured
support to the right to outside stresses to
spare that much time from feeding,
pretend that were together, all alone
drowning in promotion oils, friable
epidermis, waiting for sea treasures to
arrive steaming at the recent ukranian
dance hall who'd want garlic butter or
giant mushroom salad,
honourable becoming lealeration veal perpetuity reputation offers authors fairlit exposed rights of literature of wrongs address thereafter be bereft cause as sacrifice interest disreguarded pursuit of them selves

ACT 2, SCENE 2

(a member of the society commences to make the opening speech at the rear of the stage near the left furthest frame, all except log turn to listen. the speech is mouthed only.)

(log move to the front of the stage and their leader, combined eleven, gives his own appraisal of the show heard only by the log members and the audience, after this speech by their leader log storm out.)

exhibits a deep heart attack of emotion he was nostalgic feeling springs and the fa mind a person sens of born in andput volunteer handsome chestnut gimcrack mambino depicted in fine stud condition setsail on the propotency of original blood eye lustrous to illustrate permanent generations cried eclipse of astute purchase through his sort remarkable artists messenger eclipse by his invisible eclipse crazy rationalize eccentric bay colt four feet off the ground awkwall giant with baby head abolt brey cred fortune to die with plain head two independent visual stimuli are outlined below zinganee days at danebury rank era in the savoury scandal fulwar chifney breeder strangles attack of running portrait sketches hawking the typified saddle wheasy excess had waste to riding syncracies ruthless whip seat in the profession will oaks the outer profession married in the same week the same fine hands wagering a rider of six fine dynasties a fine quiet liking for a good

(impatiently pulling it off the typewritter and folding it)

(a third interruption by a celebrated astronomer)

(scandalized)

(the last intruder is a seller of statues)

(reappearin, reappearin, reappearin, they all go out)
hunter had to waste constantly to keep within the unsprung mass only the wheels and the axle enjoyed in these fiercely competitive times thoroughly bred into the essential neck well laid back shoulders and active quarters crucified by priam bought with her dam of the racing world the small quality tiny muzzle head stuck smolensko the leading contemporary druids expressive bloodlike head slightly marred velocipede with roman thro' at deep front and body illustrates tab most sartorius illustrates est tableyes stamp favourite rural immemorial khomatic envelope brushing against each other or kissing excessoil or a long pin on the slack adjuster problem still of sludging wave got through a neutral section wave get through neutral section flush
sartorius shows a little whilatarium going home body illustrates a definite code of foiled informality following the curse and kill and then returning home visual masking the sport of the fanatic hawking imported reindeer considerable hooded penury no hint of hunting exile rollokin vain in diduction mounted gamblers blemish and spavine horseries exercising ten acres with the subscription rooms stoutly girthed sweat covers essential cluster of blemished odds inherit abilities by their white rats limited in quality by amino acids in their test animals influence tunes animals into former experience left by the illuminated gangway nasty electric gall trails to escape the first generation battered old slopping mop water experienced quicker parents well well be asked why microprotien inhabits an age of space shuttles TEST FOR HUMAN HABITS PROTEIN WILL REPLACE meat or beans big experiments critical scrutiny five plastics abreasts tubular metal arm restaenot dirty orthodox mendelian (now makes an appearance flying across the stage)
(with supreme contempt)
(flies back the same way)
(one of the expected visitors is heard approaching singing some verses from the oenomous of sophocles)
(he goes out and the dithyrambic poet comes in)
(his first line is from anacreon)
(his first line is adapted from alcaeus)
(they all leave the stage)
(he has been making elaborate combinations with his wings with which he now begins to flap the songster)

(sits down beside the lottery tickets)

(three divine envoys make their appearance)

(interrupting)

(they all leave the stage)

(a messenger arrives from the sky to announce the return)

(the bride and bridegroom enter)

(he moves stiffly across the room to the neighbourhood of the inevitable bookcase)
(the banqueting room at the royal aerotype club, a ten times scale model of the first practical man powered airloner built at the top of a 600 foot restoration stair case spiral stall to simulate the optimum cruising height of the craft which revolves about its axis tipping wings, nose and tail in further simulation. it is not quite a fairground ride.)

(a luxurious affair of white tablecloths, knives, carpets, persian candles, labr aliers, marble, condiments, fittmnets, waitresses serve a pretentious meal involving avocado perno crab meat pancakes en chateau'd in nantua sauce, pre flight music is relayed to the diners over cheap plastic baby alarm systems set in the candelies, labr aliers.)

ACT 3, SCENE 1

(the whole are cast assembled for the 69th annual memorial man powered flight dinner which which is nearing the speech stage. the policeman now retired into the private sector of the security service industry is moonlighting as a toastmaster. he discusses his life since act 1. coffee and cigars are rampantly arriving.)

watch for, man and woman leaving a rest room, parenthesis, or laboratory with a wet sleeve or cuff, this may indicate that they have secreted, or retrieved, contraband, stolen property or a weapon from the cystern of the lavatory, this would apply particularly to stewards, male or female, at ports, railway stations or airports, of course it also applies to any premises you enter under a search warrant..............................................

persons poitering at the far ends of railway crossings, platforms the centre of railway or river bridges or cliff tops, they may be

(bursts open the copy of the church reformer which has come by post)

orange spaghetti potatoes salad

(he nods to enforce the commanding position of the hearth rug to the fire)

peach peas potatoes custard
ordinary people, interested in trains or admiration, they may be contemplating suicide, visiting car breakers, see the skeletons of the common cars these breakers yards, are delicate areas, so go with another officer and if, in plain clothes record it in your diary, stand back and ask yourself stroke accomplice where would stolen gear be hidden, what for medium priced saloon cars, cortinas escorts and the angles and the mini kike note, british cheaper model named autos, fitted with large balloon tyres, driving licence freshly soiled by oily fingers may indicate theft or a least owned by thefther as grubby tattered or torn driving licence should always cause thought for spicion, look in shoes especially ladies boots, breakfast food packets and food tins often contain unsuspected articles, is there anything taped under the tagle reruns many question yes or no saying, the question may be yours sir but the answer must be mine, remember to a fundamental fact about the dignity and wholesomeness of even the humblest of peace officers, just let these facts resolve your fortification when fairly attacked in integrity, really malignant insults, i mean something really vile should never be passed over wered rectly bas dibut, consider quietly saying coldly, a cowardly insinuation i deny it absolutely, if a certain style of lawyer repeat say example for , i put it to you are a liar and a purgerer or i put it to you that you coached and trained this woman witness into lying for you m, say in reply, after the second time after the first sober denials, do you sir, do you sir, do you sir, this can be, do you sir, this can, do you sir, this can be, do you sir, this can do you sir, an unexpectedly and discerning do you sir, reply and it may well leave the questioner, speechless, crown trauma, registrar courts the run around, nowt but a mouth watering toffee, my consensus of legal documents, can't say which free

tomato peas beans custard
minestrone peas tomatoes custard

(snapping his fingers anxiously)

potatoes sauce peas caramel

(in a paroxysm of public spirit)

potatoes peas beans jaque

potatoes beans mushrooms melba

potatoes peas salad mix

(composing grave discourse)

potatoes potatoes salad butter

potatoes potatoes salad cream

potatoes potatoes salad cream

(proudly overwhelmed)

rice potatoes salad butter

pizza potatoes salad cream
speech you want, my delight in catching being caught up style of black scrawl writing down first aid heavy, couldn't understand real speech, much question of how to proceed, if you understand which wasn't given that chance, rocket morton in my viking society matches, guerillas out post sub tropic, date lime grove, spy movie shooting board the hub, select dessert combine, mighty snags parfait, this is airstrip cut in the flush shrubbery grow grow at gospel oak, great steel shack from a mud track slips heavy plant standings.

willesden junction, gospel oak, barking, or camden road, stratford, to the guitar, to the guitar, th lead guitar, to th guitar, t th gi ta t th gi ta t th gi ta

ACT 3, SCENE 2

(three card monty, president of the royal aerotype club, after investing in hugh and tuille's parson powered flight dream, explained in detail below, invites the inventors to give the memorial address, in the course of the invitation all members chant the r.a.c. motto.)

vast rembrandts stretch to right and left, the iron brain rat testicles off, jet furter, putting brother franks albums in logical sequence, lifeless cigarettes dessert gliding, ingenious egg sandwiches mosaic, printed abstracts, through the cracks will come the sound of dance music big ceramic clearance, a broad swath of artistic propensity, decorate that wahl trait, personality or, you've had a lot of trouble with that maze, cohort, intelligence debt, wallowing in subjective trauma, justification of admiring others' muse whole you travel home by train, heat the bath water, cartridge or high voltage ins you latter, of sword or beach, gallantry, necessitates patch up festivities refurbish

potatoes peas salad gateaux

(rugs chatting the sofa bag)

potatoes potatoes salad gateaux

potatoes peas salad baba

(pouring forth his remorseful regrets all the time pulling at the rug strap)

potatoes mushrooms salad strudel

(looks at his watch, sings, mimicking coming out of the house, sits down on the garden seat)
“nobody digs my dog” an imminent
psychologist once said. “nobody dogs my
dig” the eminent archaeologist replied, in
motto short,
DIGGER-DUG-DAG
DIGGER-DUG-DAG
DIGGER-DUG-DAG-AEROTYPE?
the quick brown fox jumped over the one,
the quick brown fox jumped over the lazy
stream, fox jumped over the quick brown,
the quick brown fox jumped over the party,
the quick brown people jumped over the
aid o the party, the qik brown fox jumped
over the lazy stream, now is the time for
all good people to come to the aid of the
remedial classes, the quick brown people
jump over the lazy people, streaming in to
watch the man who gave you pivotelle,
DIGGER-DUG-DAG
DIGGER-DUG-DAG
DIGGERIDAGIDAGEERIETYPE?

ACT 3, SCENE 3

(hugh ii and tuille de midi having
outflanked the long gloved arm not so
much get married as exchange personae.
hugh continuous tulle break through into
flight taking their place as first cross
dressed member of parlayment importune
members to outrageous behaviourisms into
the upper house as lord and lady kitty
hawk. to a rapt audience the speech is
presented in simultineity and alterneity by
the same two people.)

TRANSPORTS AS LARGE SCALE URBAN
MICROSCOPIES

of thought of a word or two muts
slinking hapheartedly down or snags the
might having to defend
short a series of purple a
populations blow up to recognisable study
objects general amorphous patterns and
condensation constitute highly resolved

what's this bucket and cone bit
(seeing that the sideboard is open)

, bands
of writing * at either crotch or foot level,
this one with an eagle head really stands
out,
some have pomegranates,
total image or focusing devices in non-optical systems en bateau it's increasing corrected to necessary census round grass stain exempt from devout composition took stance after mouthing contempts knee high flannel et atelier response was sparks separate separation to get me on fresh to newlyn flight path approaches stacking beacons willesden junction high level and new station stratford high level and low level of thought of a word or two muts shaking hapheartedly down or snags might having to defend the of a word or two mut slinking hapheartedly down or snags might having to defend the farmer understand deposits see indigestive and less deposits in the gravel and sidings retowards a convenient education had but and extract t and took pleasure but a little chair before the most of them camden road interchange outdated electrification mode to or from obsolescent diesel painted the lady of little onion disastrous pun on the pickling of anglo-saxon folk morology sunshine quaker crunch snacks younger than most of the things i am where i got the loathing of railboys still a citizen of this country yet displaced from the geography a long verse poem “the village philharmonic” slight vernacular twitch suddens follows to magnificent “daub d’arthur” recorde some fragments small of my paintings on an edison cylinder in thin scratchy interferences of strokes a voice etching which some how got kempt always had an interest in leaving out detail not overlooking but creating static discharges in or and round areas that could prove distracting smudging the voice ov on worked in oil like waiting on a salami to convalesce my citizenship british french and irish the one big chunnel that has been under cutting seas longer than talked about the n.c. and e.h.b.t.n.b. others a bucket and cone, pine sort, (commence an account of the wonders they have seen flying about the world) salts, (it's a picture of the district as it was 50 years ago) glue pot and floral watch bracelets, (they both run forward from the table) prominent display incasually the right leg below the knee, (a thick green liquid reaches under the rim) one foot behind the other, shoulders parallel to that line, (does drill exercises with his hand) shoulders parallel to that line, left arm held down and forward making he line between head and shoulders and feet line, (giggles, yawns, stands up and stretches to the count, pondering) vertical hand line forward for this line, right arm held forward on this line up from elbow to wrist horizontal to elbow and from wrist in, (accepts the sheepish grin in her hand with spiritual cunning) floral bracelets either double sided or both
railway bleak hose
not written after 1840 for permanent way variousesness partly the above wasn't but the mss didn't go by post as it would otherwise have ekovision of thought of a word or two muts slinking hapheartedly down or snags might have to defend the former understand deposits see i in digestives and less deposits see indigest if and less deposits and of thought of a word or two muts slinking had necessitated to construct procedural strictures to archive my compound fallacies never allowed my french citizenship an account of stuck in landscapes without groping in fruit dart means shepherd bowling 4 norfolk ewes round waterloo hotel single confidence to put anything on the plug side look out on us if we can't run streets drifted into the third world not cheese is red that is strawberry bulb dead the bed the mattress waiting what's that verse verse i wrote allegorical to hillsheep farm 18 inches down hill to peripheries tap dancing drains the brains subservient to the gradient deflected seen over ostracod from acdabra freshwater mouthparts of an aussie woodlouse huxley miletomes danilion bottle duster the experiment multiple image locators recept over all the images transported down subsidiary image intensifiers below ground moved at speed to other centres intensifiers become image disposers other image disposers at high resolution permanent way versus natural lift obvious cases all image remain traces les alter course though occur disgust below mention alleviate subaqueous experiment ditch extra terminal beetle walkways cause all teranal cases all image remain observable trace able less alter though of course ascance height energuise re scale miniscope smallas model as side fossett model of which complement phenomena faces held to the same side out, the disjointed thumb or fingers, five toes right foot one left, (sitting by the samovar knitting a stocking) right wing mirrors right arm, left wing mirrors left arm, left leg patterns left arm in mirroring left wing, (quantum satis) right leg patterns right wing in mirroring left arm, head and headdress and right arm adopt many similarities, (goes up to the map of africa and looks at it) right shoulder and foot and arm uncovered, left arm below elbow and left leg below knee uncovered, the neck and head are not uncovered, (hands him the medicine chest, the portmanteau and the portfolio) there is a belt at this waist and the same tassels seen only left knee to left foot, three, (comes in on tip-toe, sits by the door and softly tunes the guitar) also right
mass transports systems for the greatly expanded intransigent reflectors flux mons naivey schedule whose inmate on a personal basis the cold plate test method white jacks subservient to the gradient my faithful rend edition of sporting life a penchant for jock ays for pointed landscapes through scarcity of european fruit and veg we came across was eaten fast it would went mouldy in this vicious humid climate too much a treat to leave stand days being being painted have to have deci duo decided to paint en suite ie always in network condition of light atmosphere ie general condition of light not delicate imp repressions or imagination my most famous work to date would say was the animations in aid of the 69th annual memorial frank and willblue right lecture though was lost far as i know remove from heat strain liqor from fillets discard herbs keep fillets warm defect-in-deference affect simple accumulations flect volts ages re-jectsom electrons deaf inter lect-decktrons they're more precise than dealt reflexes would be about it intear rissomatic rissomantie by we got no focus necessary something like similar range urban cyclotronic same range urban cyclotronic skate with black butter transportation loss of water from the leaves of plants by evaporation as the ascent of the sap vascular bundles by capillary action down to petty larceny seemed as often a human alternative to hanging ticket of leave waking out sentences abstain transilvania transvaal trauma travel sickness transpiration transmigration train police limulus crab the strong blip coiled reserve herd the decision player has to make newton's gravity models to real time plaice popilution flows urban attractivities straight through the head in other words they home flat fish equates leg, one,

(it is ox-loosing time or later)

the writing avoids feathers and feather images,

(he makes for the whimsy of the rising fire)

not avoid bucket background or skin,

(fills it)

a good prominent vein seen from left calf to foot,

(curtain)

sometimes it's only pomegranates in the left hand dangle could be a bucket handle,

(examines the medicine bottles on the table)

feather
trim from the skirt would provide opposite diagonals,

much details on hair bracelets dagger handle sheath skirt edging off ruff feathers,

(he can't wait to crunch into)
traveller migration triangle spring current of high speed plankton nets tagged plaice tells nothing what-t they bloes between fish watchers v the rail way system equipment for hunting mines to hunt fish tracking the main console vertical horizon readout depth height relative at plane given distance award point reference plu-chronologic now i've got it switched off now at the transposing tag attached traveller have to catch traveller on deck on a piece of blue blue paper a neat trick to dup it into thinking this is a natural environment with a cloth over the head and eyes keeps it quiet prime specimens conditions when released into the system the strong blip release southward post lowerstoff to yar mouth all went well until traveller to selected tidal stream transparencies hypho thesis saturated aquifer don't know if we'll find fresh water sanctifying the obvious hoch obviousnesses really did have a bit of a dribble here the motor home people of we sconced in the brasher

ACT 3, SCENE 4

(a flash of lightning) that's what a libation pours like,

(wrapping it round his legs) could be easy to get into relief,

(tenderly going up to the rug) indents one incasually walking terelinth “an eagle headed god with bucket and cone” (“nimrud biennale”) the camera bag of additional material

ACT 3, SCENE 4

(an entertainment.)

MY DEPARTURE FROM BLEFUSCO

having ascertained the depth of the two countries the bars of iron and walked what haste fled tackling fixed all my stir arrows ease me the highest honour intrigue my utter ruin pay so greater price after my arrival license expostulation loss of my eyes carcasses could provide ewes i set sail all a sail a sail and hung out her ancient and fired a gun my insatiable desire near epping at her needlework (further brief pause)
A VOYAGE TO LILLIPUT

A nottinghamshire of cambridge after i to surgeon after i made two in the south were rock immediately part as were foreward tide last depth and daylight myself the head moving my leg the perceived creature high and hand numbered him brake fastened hand could in which run lay grief some inhabitants saw seemed perso sill son who long i word in manner famish against finger signify food very were sides of mounted and me they that moment discovered notice should feel once capital in it sleepy been wine these by and then was slung machine carriage other were five teen largest about half were metropolice temple disused polluted a murder fours sure eleven chains the gate kreep in and a at full length taller nail department felicity lay on my side beholding this as description break loose a syllable cause a famine made provision and coming its my flourishing two evils shoes the present emperor affairs before me

AT THE COURT OF BROBDINANG

and easily got the poor girl to hide her joy so much lust in her own hand unspeak of a word or two I might understand the farmer defend a convenient education but a little chair and he took pleasure before the suit copious fit of laughter mimicked diminutive insects dwindled my actual size pledges my equal terms page what unwitting wistful sea naps and do now let me drop shout somebody that too few which work worthy returning we three months when home i to more

A VOYAGE TO BROBDINANG

WHAT A GOOD VOYAGE WE HAD SOME
OF US WALKED i took a high stone style
to climb took for thunder stalls the rain
and the reaper's death by espying me
pinched my mean lappet had got up and
forwards no intent by a circle she at
first screamed a low bow knife and fork
fell to eat limd desired and kissed her
poor child i slept with my aggravated
sorrows good fortune to nip one up in
the bud with my mischief these creatures
we nimble and fierce cradle on a shelf i
owe my little nurse instead of as i
reasoned to fear hired to crier diverted
the doors to come in sewing sizeable
skeleton thousand pieces begged to
continue

ACT 3, SCENE 5

(mysogenous chew takes the main table
aerosoling the wall behind with the log
logo in typical green logorhythm, as
illustrated below, combined eleven then
assumes the podium to deliver the speech
of aim and bition on the overthrow of the
royal aero bype club bilog.)

sun filtered a copper tone stops to per
happen looking like people this year
hugher education is mostly pretty dumb
just like a flash of escape huh! their's was
a truly remarkable race their experiment
more remarkable still
thorny bushes
racked claws like fingers wipe tong
can i wise off your forehead wind blown
trees to dance watch she can dance its
streets there mechanically you know that
to dance watch ebony shattered highways
broken bits of towns didn't much change
tiny crystal lenses he could fit in his eyes
enable him to see in the dark didn't use
them much comment operate i-e become oper-atic
along motor shrill st-opped-arter guage completely up tell
but proceeded coventry side here with
rough precision like miles that on
(licking affectionately at the stationary
shoulder half incredulous with reproachful
gravity)

(takes his arm and goes with him)

(they go into the house)

(strikes the strings and plays a polka)

(makes a note in the margin of a
pamphlet)
stumbled stretch there his legs an hour

glancing asked his mum then did it on
the balcony a bout on an english boxing
match i love to watch you dance just
love it tens of thousands present

watching you i love to watch you dance
thin blue florescence bale almost a couple
of spots he skirted blasted down out of
quiet nibble twisted in scattered corners

watching you he can dance disgust
when he half sanitied sitting hunched

he readied the fur there most limits a few
moments later do it again they chanted
do it again he dashingly did they roared
driving them into a frenzy and what a
kiss they came for one reason their
favourite and his beautiful crush hustle

excitement out of his slightest chance
silence struck him at a physical blow
along stopped complete starter again
precision stretch like stubb counting off
tugged legs treacherously that opened
gullies on foot delay pushed open fue
kicked gage darkness thorny dishes claw
raked like fingers along motor shrill others
completely thin ebony x-ray in camera up
to lumbered him a triangular arrangement
of rubberoid wheels scanned his body

watching you he can watching you
love to watch you dance you know that
a ray counter frisked his clothing
the massive fact in an integrator thumbed a
concealed button then snapped off one
of the scientists again an again just
live it watching you to wat you he can
know that he got the wrong part ner of
course he can get the idea al et l
you want to be is a merriedyster a
crummy $2.50 raisrse irrisistable
imagine a perfect white molecule that lock
together two two times twice I want
to watch you walking down the road
like to watch you walking only dancing i
know the type we should go to the
hospital to further morrow you know the
tango hustle huh all might dig it I know

(brings him a wineglass of vodka and a
tumbler of water, drinks up the vodka and
sips the water)

(she looks extremely preoccupied)

(apropos of nothing)

(foppishly dressed with a parcel in his
hand, humming and skipping about)

(to his wife mockingly)

(vehemently deprecating this gross self
accusation)

(enough spite in pure friendliness)

(ponders the concrete chair in relieved
modesty)
that you could some are nice and some are pigs he's going to turn into a dog you just can't rush a drifter caught myself shaving with a soup plate huh tong listen to me you're going to take the prize you take your hair into the dust and grime of the city perhaps your hair will fore give you huh might let's just be friend the loveliest little cluster pair in the universe sic entirsky rudivantary on the times joined terrubille suddenly recognised quinticential kilt needle at feeding work chambers ejecting rapid succession glazed hypnotic control pound growth of chromosome molecules on the dome

there was a tiny pile of white cards in his hand horizontal wall tubes biogenetic fluid coils of his probe screen some of the tight tension soaked out of his body i used to think I was pretty hot when it came to biogenetics it just had to be a long white corridor then with a rush sanity returned the warmth so necessary to the growth of chromosome molecules it finally they had to synthesise the moleculú proteins a slim tentacle pushed its way out of the main bulk of the body became a mere ball of pulsating finally it dissolved in a brief misting of thin ooze a chain mutation that one was a mistake that could have started one after the years of madness there had been few left bands of ragged beasts bit from the floor somehow less than beasts starved facts gaunt flashing limbs strobe twisted dread with fear friday night saturday outta ta pocket were to hunger after changelings prying deliberately to suvive with the mob yetting after brood tight fibrous sheaths twisted across bodily contours amorphous shrouds float across sinuous tentacles drooling roar pulsate give humanity a further chance would it be any different this time would the stigma of self erasure still linger in their

(following him walking away to the window)

(makes a gesture if despair)

(laughs earnestly in agitation)

(points to his chest as he comes out of the house)

(the count runs indoors)

(he moves forwards stops and ponders)

(comes out in a hat and overcoat)

(grimacing the sound of a concertina)

(they are playing the greenfinch in the kitchen)

leather kacha sent turion jackets flightless frog hopper wolf spider spiderlings

with all their might and 8 clawed legs those who know about mites continually challenged by new ones they gain another hairy pair get no spring in its tail but on the surface 2 little hairs are held tight under the body when frightened the two hairs are released and it jumps and it jumps false or pseudo that's the news on to the weather take great of these urges and the other unfulfilled
minds he thrust his head in his hand and tried to dance it all out blind realisation flash cool change keep complete control off living being it would get out of control i’m afraid your emotions are coming into the new matter

sent to the printer a few weeks before the french revolution of january 24th, drawn up in german in january 1884 or a combination of these numerals, a french translation shortly before the insurrection of another combination of these numerals, the first english translation 2 years later, a danish and polish edition had also been published, since the date of the first english translation the german text has been reprinted several times in switzerland, england and america. twelve years after the first english translation it was translated into english in new york, from that english translation a french one was made in new york, since then two more english translations have been brought out in america more or less mutilated and one of them has been reprinted in america, the first russian translation was published in geneva in about a permutation of 3618 the second one also in geneva in a twelve year later, a new danish editon is to be found copenhagan three years later, a fresh french translation in paris a year further on from this later a spanish version was prepared and published in madrid in the same year not counting the german reprints there have been 12 editions, an american edition which was to have been published in constantinople did not see the light of further translations in other languages. i have heard of not see this not referring.

ACT 3, SCENE 6

(three card monty sings a final aria to a further abstract accompaniment)

CHASING/THE DRAGON/IN CLOUDS
purple dye wode
poppy feathers

THE CEILING DANCE OF THE BIG FLY
a one metre circle tapped out with the body in flight on a white washable ceiling.

anti clockwise orbits marking out points 10-15cm apart on the recurring circumference.
checked type as unripe
distance of pool and clover
six week, a table plus book references

PP
TORNTi S SS
P

first a brook then a stream then a dove
finally a sunbeam to carry messages
of love to a distant sweetheart
the contents of ezra pound
brahms cadillac quintet not
playful as agitated, ducal skips
normal triple time welded
by the transition of ideas
taking the shortest further step
possible, this is style, of
the established new school
Multailailailail

tape of jitters big dreadnought
canary parked in it parking
space, ridden and magnolias
circular had seen before
four car colonial pile
knoll circular one was which
i'd seen before four car

remaining motionless for long periods
of time when the walked radii meet a point
on the dance circle.


rests between every 3-4 revolutions on
the same point on the wall some 0.5
metres outside the defined space.

making walked radii/segment
restrictions of the space, upside down,
with wings open.


adoption a position close to the
circumference and revolving on the spot.
he's been what he's been
these last three years
and done what he's done
but sweet centre
now that the moon
is unnatural
their authorities
chair vacation motorbile
sub-city-shoots
less private cognominations
this eleventh symmetric
mag
in
got
buying the logic boards
poked in the paunch of
older generation cathode innards
down-timing plastonic solids
beep-check-extract
soap plus soil exopile
acceptability becomes
a game of darts
sat down to
bloated and bombastic
inscriptions

this is foot work not flight
moving a short distance on the
circumference and revolving in the same
manner but in the opposite direction

the musical accompaniment to this, an
extract
BUZZZZZZZZZZZ-tap-BUZZZZZ-tap-tap-
BUZZZZ-tap-tap-BUZZZZZZZ-tap-
BUZZZZZZZ-tap-tap-tap-
BUZZZZZZZZZZZZZZZZZZZ-tap-tap-
BUZZZZZZ
Biography

Clive Fencott is a writer-researcher, cybertext artist and sound poet who has published and performed his work since 1975. In 1974 he started attending the experimental poetry workshops organised by Bob Cobbing at the Poetry Society in London and from this developed an enduring interest in improvised vocal performance. He was a founder member, with Chris Cheek and Lawrence Upton, of the performance group JGJGJGJG. In the 1970s and 1980s he performed extensively with Bob Cobbing and with him founded both the electronic vocal group Oral Complex, with John Whiting, and the improvisation group Bird Yak, with Hugh Metcalf. In the 1990s he wrote and performed with Bill Griffiths. His interest in digital media began in the early 1980s when he collaborated with saxophonist and computer programmer Steve Moore on the early cybertext project The Manual of the Permanent Waver. This led on to a parallel career in computer science and over 50 publications on such subjects as virtual reality, video games, virtual storytelling and, latterly, cybertext theory. He continues to publish, research in and create with the poetic in cybertext and the ergodic in general.

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